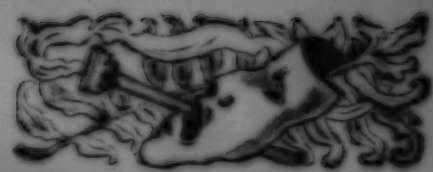


THE NEW YORK



DRAMATIC MIRROR

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PRICE TEN CENTS.



JAMES O'NEILL.

AT THE THEATRES.

Fourth Street.—The Idea.

Farce-comedy in three acts by Herbert Hall Winslow and Joseph Hart. Produced Oct. 21.

Peach Blow.....Fanny Bloodgood
Morton Howes.....Nell Fuller
Nellie Doogood.....Alice Carle
May R. O'Neil.....Carrle Heller
Gedney Howes.....Adelaide Crawford
Chocolate Caramel.....Mabel Nichols
Marlborough Howes.....Lulu Nichols
Norton Howes.....John E. McWade
Gillsey Howes.....Donald Harold
Carl Pretzel.....Al Wilson
Hoffman Howes.....Frederick Hallen
Olson Bradford.....Joseph Hart

There were many persons in the audience that saw the first performance of *The Idea* in this city on Monday, but it is doubtful if any considerable number of them could have told what the idea was. Perhaps it would not be a particularly irrelevant question to ask. So long as Frederick Hallen, Joseph Hart and Molly Fuller were on the stage most of the time it did not seem to matter much whether there was an idea or not.

Leaving out of the question the connection supposed to exist between the farce-comedy and its title, there is quite a good deal that can be said in praise of the latest vehicle for the display of the comic abilities of Hallen and Hart. Along it are strung many topical and humorous songs, and many dances executed with agility, and frequently with grace.

The refinement of the episode in which a man, minus much of his clothing, is surprised by two women, may be doubted; but as the man happens to be concealed behind a screen, we will let that pass, and as he happens to be Joseph Hart, the consequent mirth can be imagined by those that have seen this grotesque comedian.

It is enough to say at this time that, taking into consideration the costumes, the scenery, the vocal ability of several of the minor members of the company, and the popularity of the two principal comedians—to say nothing of Al Wilson as Carl Pretzel—*The Idea* will serve as a successor to *Later On*.

Star.—Diplomacy.

An audience large, appreciative, and responsive—though not particularly a modish one—witnessed *Diplomacy* at the Star last night.

The revival itself, and in some of the players, inspired reminiscence. The metropolitan theatrical period made memorable by the managerial personality of Wallace was recalled. In this house, which then went under that name, this play first excited the town, and the leading figure in it—Rose Coghlan—was the leading figure last night.

Of the play little need now be written. It has passed into record, while it still pleases, as one of the few masterpieces of modern stagecraft. Sardon can hardly destroy the reputation that *Diplomacy* and a few others of his dramas will maintain by the most potent occasional jolting that he undertakes against the present advertising purposes of hiring American managers who fill his purse. *Diplomacy* is a remarkable play.

It was admirably presented last night. Scenically it was as picturesque as the subordinate need of scenery would allow. It is not a costume play, yet the women in it wore gowns that appealed even to the masculine senses of satisfaction in such things—Miss Coghlan's dresses being notably striking—while to women they no doubt afforded matter for afterthought and gossip. And the acting was admirable.

Rose Coghlan is undoubtedly in the zenith of her powers. The part of the Countess Zicka, like others of the class that she affects, is ideally fitted to her. She looks it, and her action aids in producing that illusion which marks the highest accomplishment of the player.

Hardly less triumphant is the work of Charles Coghlan. He seems the diplomatic, conversant politician and the *blasi* man of the world. Art is manifest in all he does in the play.

Mr. Sullivan needs no praise as a facile *jeune premier*. As the lover he is always ingenious and effective.

Grant Stewart well described the interesting part of *Algie Fairfax*.

Mr. Frederic Robinson, the original Count Orloff, was seen again in that role, and to admiration.

The Baron Stein of Robert Fischer was pictorially interesting. He made up to resemble Bismarck, the deposed German premier.

Sadie Martinot was physically charming and in every dramatic way satisfying as Iora.

Mme. von Tautman played the part of the scheming Marquise cleverly.

And Beatrice Moreland was a vivacious and competent *Lady Henry Fairfax*.

Diplomacy should become one of the features of this season.

People's.—The Gosson.

Carroll Johnson delighted a large audience at the People's last night in *The Gosson*, the favorite Irish drama, which seems to grow constantly in popularity. As Clancy O'Connell, the hero, Mr. Johnson gives a performance finely attuned to the public's taste. He is one of the best of Irish comedians. He is capably assisted by a well picked company, prominent in which are Allen Desmond, T. J. Dempsey, Emmett King, Colin Kemper, Olive Martin, and Maud Hunter. The scenic equipment is beautiful.

Nible's.—Current Cash.

A large audience was at Nible's on Monday to witness the first production in this country of *Current Cash*, an English melodrama. The scenes are laid in Afghanistan and England, and the story deals with the misfortunes of a young English officer who is falsely accused of cowardice on the field of battle, but who is exonerated in course of time, and puts his enemies to rout.

Henry Lee gave an excellent performance of Captain Milton, and Charles E. Verner as

a tramp was excellent. The rest of the cast was competent, and the piece appeared to please the audience greatly.

Grand.—The Planter's Wife.

Harry Lacy and his strong company presented *The Planter's Wife* before a large audience at the Grand Opera House last night. Mr. Lacy's Colonel Graham is a personation too well-known and too well credited to demand new praise. Emily Rigg's Edith Gray is the same intense, interesting characterization as of yore. Marion Keith, Kate Hawthorne, Harold Harbison, and Walter Walker made the cast a decidedly efficient one.

Tony Pastor's.—Variety.

Weber and Field's capital company give an excellent and diversified programme this week at Tony Pastor's. Beside the stars in their screaming knockabout specialty, the list of performers includes such excellent names as Haines and Vidocq, Johnnie Carroll, Maud Huth, Richmond and Glenroy, and Whiting and Sheppard. A large house heartily enjoyed the entertainment.

Jacobs.—East Lynne.

Ada Gray gave her well-known performance of the dual role of Lady Isabel and Madame Vine in *East Lynne* at Jacobs' last night. There was a good-sized audience present, and the performance seemed to create interest. It certainly evoked applause.

Windsor.—Fairies' Well.

The Fairies' Well was seen at this popular house last night. The famous romantic and spectacular Irish drama was well received. In the cast are a number of excellent actors. Mr. Timmons' songs and the Silver Bell Quartette were especially pleasing. The audience was large and intensely interesting.

Koster and Bial's.—Fanderville.

There is a first-rate bill at Koster and Bial's this week. The Berats do new songs and dances, Vanoni repeats her popular "Georgi," Amann gives new mimics, Dorothy Denning performs a serpentine dance, and other entertaining specialties are introduced. Next week Fred Solomon will take charge of the stage, and will appear as Bluebeard in a condensed edition of Offenbach's opera bouffe of that title.

Garden.—As You Like It.

Last night Madame Modreka played Rosalind to an appreciative audience at the Garden. Her well-known reputation revealed again that charm and daintiness that have delighted thousands of playgoers. Her company rendered efficient support. During the week several plays in Modreka's repertoire will be acted.

Imperial.—Fanderville.

The Imperial Music Hall on West Twenty-ninth Street opened on Monday night. The handsome auditorium was packed with men and a few women. It was the general belief that the entertainment and the customs of the place would be a much nearer approach to the Alhambra and the Empire concert halls, London, than anything yet seen in New York.

The general impression was wrong. There is no reason, however, why the Imperial should not equal in prosperity the resort on West Twenty-third Street: all it needs is clever specialty performers and clever management.

Harden Opera House.—A Jolly Surprise.

A Jolly Surprise, with vivacious Fanny Rue as the stellar feature, was greeted on Monday evening at the Harden Opera House by a friendly and enthusiastic audience. The farce has been revised and greatly improved during the summer, and promises to draw crowded houses during the week. Jane next.

Columbus.—Power of the Press.

The Power of the Press attracted a fair-sized audience at the Columbus last night. The melodrama is one of great interest, and the many thrilling scenes were received with hearty applause. Next week, *Eight Bells*.

At Other Houses.

Professor Hermann's new illusion *Vo-Ko-Vo* is very successful. He transports a Chinaman from one chest suspended in mid-air to another chest, similarly situated, the flight being invisible. This novelty, with the rest of the excellent bill, highly entertains the audiences at Hermann's nights.

The remarkable clever performance of Candy by the Lipitians at the Union Square has been made more amusing by Adolph Zink's clever burlesque of Lottie Collins in her celebrated specialty. Mr. Zink is the youngest of the midgets and he is one of the most gifted. He travesties Lottie's peculiarities with singular humor and immense success, earning even more encores than the original. He reproduces all of her quirks, kicks, quivers and attitudes with the touch of exaggeration that marks true burlesque.

This is Squatter Sovereignty's sixth week at Harrigan's Theatre. The house is crowded every night.

The success of Mr. Sothern in *Captain Lettarblair* at the Lyceum has been so pronounced that Manager Daniel Frohman has decided to give three matinees a week during the remainder of the engagement. The eight performances heretofore given have been inadequate to the demand for seats. Mr. Sothern's engagement ends within a month, and hereafter matinees will be given on Tuesdays, Thursdays and Saturdays. On its return, the Lyceum company will be seen for a short season in *The Grey Mare* before the presentation of a new play.

The Lady or the Tiger is drawing large houses at the Broadway. The operetta is proving a capital successor to Wang.

John Drew continues to attract excellent audiences at Palmer's. Three weeks hence it will move over to the Standard, then to continue his metropolitan run, while Howard's Aristocracy will be produced, according to schedule, at Palmer's.

Ye Earle Trouble is still on the bills at Proctor's.

Puritana is playing to audiences of large size at the Fifth Avenue, where it will remain two weeks longer.

A Parlor Match is to give way to Mrs. O'Brien, Esq., next Monday at the Bijou.

The Casino's vauville days are numbered. The Fencing Master will be performed there on Nov. 14.

THE BROOKLYN THEATRES.

Columbia.—Robin Hood.

The stonemasons sang Robin Hood last evening for the first time in Brooklyn. The charming music and bright libretto of the opera were enthusiastically applauded. Jessie Bartlett Davis and Camille D'Arville sustained the leading female roles with admirable effect, and the other favorites were in fine feather. The Lyceum Stock company next week will open a fortnight's engagement.

Grand.—The Two Sisters.

The Two Sisters received an enthusiastic reception at the Grand Opera House last night. The play is a favorite with Brooklyn audiences, and an excellent cast interpreted it. Gussie Sherwood, George W. Ryer, James Martin, Imogene Eberle, Leslie Tillson, and Russ Whytal are leading members. Bartholomew's Equine Paradox next week.

Amphion.—Primrose and West.

Primrose and West's Minstrels began a week's engagement at the Amphion last evening with a varied and pleasing programme. The specialties were enjoyable, and the singing and dancing caught the fancy of the large audience. Lewis Morrison in *Faust* will be the next attraction.

Bedford Ave.—The Bottom of the Sea.

The Bottom of the Sea, the familiar spectacular melodrama, was presented by W. A. Brady's company on Monday night. The performance was highly effective. The scenic features were striking. U. S. Grant will be next week's bill.

Lee & Co.—Uncle Tom's Cabin.

John P. Smith, with his company of seventy-five persons, including forty Southern negroes, were seen in *Uncle Tom's Cabin* last night. The Unique Quartette, colored, John Jewett, and Joseph Slaughter, dancers, and the memorable auction scene were specially good features. The audience was large. Next week, James J. Corbett in *Gentleman Jack*.

THE ANTI-GERRY SOCIETY.

On Sunday the second meeting of the children's Anti-Gerry Society was held at the Secretary's home, 39 West Sixteenth Street. Grace Willard moved that the children give a performance for the purpose of raising a preliminary fund, and offered a large hall for that or any other kindred purpose. The offer was accepted, and hereafter the Society's headquarters will be at 120 West Twenty-third Street. The Secretary read numerous letters from children who wished to join or subscribe money.

President Zeida Sanders stated that her school of more than a thousand pupils had held a meeting, and desired to become members, as had also eighty pupils of the Lawrence Academy of Acting, where she is rehearsing, and Edward Harrigan and company. Zeida then told how she called on Mr. Harrigan behind the scenes on Saturday, and after riding across the stage on "Paddy Duffy's Horse" Mr. Harrigan called the members of his company together and asked if they could join the grown persons' branch of the Anti-Gerry Society. This raised the question of establishing such a branch. It was laid over until the next meeting.

President Sanders stated that she had called upon the Editor of *The Dramatic Mirror*, and had been promised the assistance of that paper. Irving Pinover moved that *The Mirror* be made the official organ of the Anti-Gerry Society. This was adopted unanimously, and the President and Secretary appointed a committee to call upon the Editor and notify him of the wishes of the Society. Several minor questions were discussed, and the meeting adjourned.

RAMSAY MORRIS' COMPANY.

Ramsay Morris' Comedy company began its tour at Montreal last week. According to the newspaper clippings sent to *The Mirror* by Mr. Morris the company and the play, Joseph, have both made distinctly favorable impressions. *La Patrie* says of Miss De Wolf: "The role of Constance Flutbury, a young school girl longing for the delights of town life and a gay husband, flirtations and audacious, suits this young actress to perfection." George Giddens, John Glendinning, Mrs. E. J. Phillips, and the other members of this excellent company also receive high praise.

HILL SECURES THE CASINO.

J. M. Hill has signed a contract with the Aronsens by which he will have control of the Casino on and after Nov. 14 for the production of comic opera. The Aronsens are to remain in charge of the house as representatives of the stockholders, and will receive as rent a percentage of the gross receipts. The Fencing Master will open at the Casino on Nov. 14. The vauville entertainment will close on Nov. 5.

DARTMOOR A GREAT SUCCESS.

A Boston representative unexpectedly met J. H. Gilmore in Taylor's Exchange last Thursday.

"I just ran over from Washington," explained Mr. Gilmore, "to attend to a little business, and am going right back. I have engaged Sheridan Block, Eunice Fossett, and Miss Selden for the Dartmoor company, and thus hope to greatly strengthen it."

"Dartmoor is a great success. Its strength lies in the fact that it is not a star or one-part piece. The smallest character is as necessary to the development of the plot as the leading part is. And the general interest grows from the rise of the curtain on the first act to its fall on the last. It delights all kinds of auditors."

"The scenic effects? They are simple, yet strong. You may carry the play from Maine to San Francisco with only a set bridge; or if you prefer to be extravagant, you can elaborate to any extent. It is susceptible of grand scenic effects."

"The cast? I have told you of the three new persons I have engaged. They will make it the strongest of its kind on the road. The business has been very satisfactory. We have broken no records, and make no boasts, but we opened to a fair house in Washington, which, as you know, is dead at this eleventh hour before election, and although our first performance was marred by nervousness, our business increased every night, and we came out the first week with a margin on the right side of the ledger. Three prominent managers have offered flattering terms for the right of any territory we did not want, but we think, with them, that we have a second Jim the Penman, and if they can make money out of it we can."

"Betina Gerard has been one of the surprises of the production. Fresh from the stilted school of comic opera, she has already placed herself among the foremost of the younger leading women of the stage."

"I believe that plays like *Dartmoor* are coming into popular favor again. We believe we have a big winner in this play. For next season, too, I have obtained the rights to several new plays by well-known authors, and will rehearse them on the road this season with a view to production."

MRS. HARRIS' MESSAGE.

Mrs. Charles L. Harris sends this message: "I desire to thank, through the columns of *The Mirror*, all the members of the Alabama company, Mr. Palmer, Mr. Will J. Davis, and all members of the profession who were so kind to my beloved husband all through his fatal illness. Mr. Frohman and Mr. Al. Hayman, also. Their thoughtfulness for me, too, has been sweet and touching."

REFLECTIONS.

PROCTOR AND TURNER will next month put *The English Rose* on the road with a strong company, opening in Boston on Nov. 21.

H. A. GUYON, manager of *Dartmoor*, telegraphed on Monday night: "Baltimore endorses the verdict of London and Washington. A large and enthusiastic audience tonight pronounces *Dartmoor* the greatest play seen in years. Business tremendous. The last pronounced great."

Hattie Harvey in *Old Jug*, season '94-5, '95.

JOSEPH SLATOR, for two seasons with Litt and Davis' Stowaway, and for several seasons with the Kivalys, will do leads with *Wine for Wife*.

CHARLES LEONARD FLETCHER has recovered from his recent illness, and with his pupils is rehearsing a new play soon to be produced at Proctor's.

LILLIAN MAYALL, a pupil of Proctor's Theatre School of Acting, has signed for the season with Sidney Drew's company. Another pupil of this school, Frederick Meadow, is to play with Walker Whiteside.

Hattie Harvey in *Old Jug*, season '94-5, '95. NANTON BARKS writes that the *Eloped* with a Circus Girl company is lying off at Wilmington, Del., until after election.

MAX ZOELLNER writes from Rochester that Harvey Crandall's *Busy Day* company closed on Oct. 22 for two weeks. It will reopen in Lawrence, Mass., on Nov. 8.

CHARLES FROHMAN will produce *The Family Circle* at the Standard Theatre on Oct. 31.

KATIE ENNETT has won great success in the South in Killarney. She played to crowded houses in New Orleans last week. After three weeks more in the South, Miss Emmett will visit the large Northern cities.

While playing in Memphis last week, Edyth Chapman, leading lady with Frederick Warde and Louis James, received news of the death of her only sister, Mrs. Dr. Forbes, of Rochester, N. Y.

Hattie Harvey in *Old Jug*, season '94-5, '95.

Last night during the performance of *East Lynne* at Jacobs', a man in the gallery had a fit and caused some excitement before he could be removed.

BENSON H. PHIBBS is playing leading juveniles and heavies with *Rhea*. She played to the largest house of the season at Waterbury, Conn.

CHARLES A. GARDNER's business this season is greater than ever. Mr. Gardner has become very popular, and is regarded by many as the foremost German dialect comedian of the day. Fatherland and Captain Karl are his two plays.

ANDREW SCHROFFEL and GRAU have engaged Eben Plympton to support Minna Gale in her Shakespearean repertoire.

The Marie Gurney Opera company has been entirely reorganized. It will resume its tour on Nov. 14.

The Toronto papers commend the work of *The Players* company in that city, and especially that of Macklyn Arbuckle, of whom *Saturday Night* says that "in his various parts he is perfect, or nearly so."

STARTLING ACCUSATIONS.

Manager McLellan Says That New Yorkers Are the Victims of the Paragrapher—Grave Charges of Venality, Vexation, and Favoritism.

Manager McLellan, of the Pauline Hall Opera company, is disgusted with New York journalism, so far as it relates to theatricals. Since Puritania was produced at the Fifth Avenue Theatre a few weeks ago Mr. McLellan claims to have made many disagreeable discoveries in that direction. He says that the reception accorded to Puritania has not prejudiced him—the experience has merely opened his eyes to the real state of affairs.

When Mr. McLellan expressed the opinions that follow to a *Mirror* reporter yesterday—with the understanding and the wish that they should be printed—he appeared to be calm and free from personal feeling.

"New York journalists," he said, "have done more than those of any other city to discourage dramatic and operatic advancement in America. The attitude they take towards conscientious and intelligent endeavor is not calculated to stimulate the patronage that such endeavor merits. These journalists not only do not fairly and adequately estimate results, but they do not even acknowledge and commend the ambition that has prompted an attempt to cut away from the vulgar and commonplace. I do not hesitate to say emphatically that New Yorkers are the victims of the newspaper paragrapher. A drunken paragrapher can do more to draw crowds to a theatrical performance than a good play, good actors, and a scholarly critic can. Paragraphers could kill Joseph Jefferson's business if they wanted to, just as they did Edwin Booth's the last few years of that actor's professional career, and I'm astonished to see the magnificent old man escaping their attacks. As it is they practically ignore him, and his great reputation and fine worth attract the multitudes without any assistance from them. But it's with new ventures and new people that the paragrapher puts in his fine work. After the so-called critic has his say on the morning following new production then the paragrapher sharpens his pencil and takes his inning. As a rule, you can buy the man outright, but if you are not that kind of a manager then the character of your notices depend entirely upon the sentiment held by the paragrapher toward you, your company and the author of your play. Of the artistic part of the business he knows nothing and cares less. He wants personalities, and the more unpleasant they are the better he likes them. Very often he has reasons for liking you intensely and then is when he reveals. If any little disagreeable feature crops up in the routine of your business he makes a note of it. If you make a change in your company he says you are cutting expenses. Your prima donna or leading lady, as the case may be, is always frightfully jealous, according to the paragrapher, of some other member of the company. The real estate records are eagerly scanned to see if property is being mortgaged to raise funds. No matter what your business is the paragrapher says it is small. No matter how sure you are that you are going straight through your season and with good business the paragrapher trots along Broadway announcing that you are soon going to close. It is a steady war that is waged all round, and when you investigate you find that the paragrapher has the sanction of the business manager of his newspaper in his dirty work.

"It is indisputable that the metropolitan public is swayed by what it reads—it has no time to make up its own mind. I do not hesitate to say in this connection that the petty paragraphers are almost necessary for the success in New York of a new attraction. It is equally true that if I wanted to sink my pride, and take out my pocket-book, and say 'Here, gentlemen, help yourselves, and make a success for me,' the result would be that fulsome praise would be deluged in my particular direction from the same men who slate me if I don't pay them, and the praise would continue so long as I chose to keep up the supply of funds. In many newspapers of this city the writer bearing the title of dramatic critic is not a dramatic critic at all, but the custodian of the interests of the theatrical advertising department of his paper. The success of an attraction, in the printed estimate of a paper of this class is measured by the length of the advertisement inserted in that paper by the manager of the attraction commented on.

"The point I want to make is that in New York city, with only a very few exceptions, legitimate dramatic criticism is relegated to the background. I hear it said sometimes: 'You can't kill a good thing.' That is the mistake. You can, Evans and Hoey make money—*Modjeska* does not. The *Parlor Match* is on Broadway now after ten years of steady use. Where is Beau Brummell? The situation is pretty well known by managers. Reputable managers now come in to New York in fear and trembling, for they know that all they can expect to rely on is bribery or personal favoritism. And in speaking of personal favoritism I would like to call your attention to a critic whose honor as a man out of the range of bribery no one can question. William Winter. Mr. Winter and also Mr. Dithmar, of the *Times*, went into raptures over the recent production of *Little Miss Maudie* at Daly's. In point of fact, the piece was an out-and-out failure. It ran a week and a half. Now, what are you going to do against these two classes of newspaper men? We can't all of us captivate the critics in Mr. Daly's way, and some of us defy the money gang. You often hear Chicago called vulgar. Let me tell you that Chicago can give New York points in common decency in the matter of its treatment of managers and actors, without bribery and without showing favoritism.

"It is to the editor of the papers, you say,

to whom the manager should appeal for redress in this matter. Don't believe it, my boy. Editors either have entire faith in the men who write their reviews or else they are in sympathy with the business office methods.

"A man named Neagle has charge of the theatrical department of the *Recorder*. Upon the quantity of the theatrical advertising he brings in depends his income. It is known, by the way, that we have sued the *Recorder* for libel to the extent of \$35,000. The paper has made some vicious and malicious attacks upon Miss Hall. Neagle has in times past accepted five or ten dollars a week from Miss Hall and also from Marie Jansen, for press work.

"Charles A. Byrne is another theatrical critic whose income is measured by the degree of advertising he gets.

"As for the combination critic and paragrapher look at the individual calling himself Alan Dale—one who is the theatrical critic of the *Evening World*. A while ago he went to see *Modjeska* and he said in his paper the next day that he nodded in his seat and went to sleep. Who cares whether or not he nodded, and what have his nods got to do with dramatic criticism? A sheet of cheap paper and a pencil—that's all a cockney critic has got to have to make a particular friend put him on the back and call him clever. Constant droppings will wear away a stone, and perhaps the paragraphers think they can wear me away. Well, we'll see. I simply will not be brought to look at a production merely and only as a business venture. Rather than do that I'd go out of the business—for my heart would be out of it.

"It is very satisfactory to know, however," concluded Mr. McLellan, "that other cities are not like New York in the respects I have pointed out. Look at Boston, for instance, with such critics as Mr. Clapp, Philip Hale, Frederic Bacon, Benjamin Woolf, Louis Ellison, Charles E. L. Wingate, Wm. Athorp, F. E. Chase, Howard Ticknor—how does that list compare with the names of men whom I have mentioned here? I do not deny that commercial journalism exists every where, but I contend that it is only in New York that it is paramount to every other phase. In this city, I assert, the petty paragraphers have their thumb on both managers and the public, and one must either wallow in the mud with them or else rise so high above them that the air is too rarified to breathe. Between the two alternatives, I should prefer the latter."

JAMES O'NEILL.

James O'Neill, the first of American romantic actors, whose portrait is printed on the first page this week, made his debut at the old National Theatre in Cincinnati in 1860, just before the change of methods that resulted in the formation of what may be called the modern school of stage art. Mr. O'Neill had been schooled in the rigors of the older method, but he was quick to recognize the values of the newer, and adapted himself to the changing conditions and became a part of the growing school. He to-day in his work shows the virility of the former stage style and the finish of the later.

After a few months at the National, Mr. O'Neill joined a small traveling company, and he profited by the rough road experiences of that time. The company finally collapsed in a small Illinois town, where Mr. O'Neill found himself possessed of nothing but the clothes he stood in. But he persevered, and soon was "walking gentleman" at the St. Louis Varieties, now the Grand Opera House. The next season he was again in Cincinnati, under Robert Miles' management, where he remained until 1866, supporting the principal stars.

Thence he went to the Holiday Street Theatre, Baltimore, under John T. Ford's management, as leading juvenile, and he became a favorite in that city and the South, where this company played. Afterward Mr. O'Neill played at the Academy of Music, Cleveland, under John Ellsler's management, and here he became a leading man. Soon after the great fire in Chicago, Mr. O'Neill became the leader of McVicker's strong company in that city, and supported the most distinguished stars of the time. He afterward went to Hooley's Theatre, and played a special engagement in California under Mr. Hooley's management, and when he returned East it was to become a member of A. M. Palmer's strong stock company at the Union Square Theatre. Here Mr. O'Neill shared leading parts with Charles Thorne, Jr., for two seasons, when he returned to San Francisco and remained nearly three years, appearing among other dramas in the *Passion Play*, as the Messiah.

Mr. O'Neill's first experience as a star was in a play entitled *An American King*. This did not prove pecuniarily successful, and he turned to Monte Cristo, under John Stetson's management. His success was such that he bought the play; and for eight successive seasons he won money and note as Edmund Dantes. Mr. O'Neill is now starring in Fontenelle, the immediate success of which promises him a continued career of profit both in the money sense and in the sense of art.

GOODWIN'S HEAVY RECEIPTS.

Although N. C. Goodwin is resting this week, owing chiefly to the defection of his leading lady, he will make special preparations for his engagement at the Fifth Avenue Theatre, which will begin on Nov. 7. John E. Warner, Mr. Goodwin's able and well-known manager, has been in town for several days. He says that the star's business this season has been extremely large—indeed, the largest for a similar period in his career. In Brooklyn, the week of Sept. 5, the receipts were \$6,000; in Columbus, O., the following week they were \$5,300. The week of Sept. 19, in Indianapolis, the receipts were \$6,700. In St. Louis, the week of Oct. 2, they reached \$10,695.25. Three nights in Nashville ag-

gregated \$2,200, and in Memphis, although there was a street car strike and cars were not running, three nights brought in \$2,500. Mr. Warner says that *A Gilded Fool* has proved the most popular comedy Mr. Goodwin has produced.

SADIE SCANLAN'S SUCCESS.

Sidney R. Ellis arrived in town last Friday, and reports that his new star, Sadie Scanlan, is very successful. Through the South business has been particularly large. Miss Scanlan's personal success is especially gratifying. Everywhere her hit was unmistakable and pronounced. Her simple, unaffected methods are highly appreciated, and her magnetism is irresistible. Her songs have made quite an impression—not alone the melody of them, but her manner in singing, which is earnest and taking.

The press in all the States where she has been—South Carolina, Georgia, Tennessee, Alabama, Louisiana, and Texas—without exception say that she is one of the brightest and most talented stars that ever traveled in that part of the country. The matinees have been very big, and the ladies of every city where matinees were given tendered a reception to Miss Scanlan after the performance. These affairs were in the nature of ovations. Miss Scanlan's route is altogether in the North for the rest of the season, opening at the Duquesne Theatre, Pittsburg, Nov. 7, with Cleveland, St. Louis, Kansas City, Chicago, and Baltimore to follow. Time is now being arranged for a New York engagement in the Spring.

The play of *Nora Macree* has been rewritten since it was produced here. Gus Reynolds is a recent engagement for one of the character parts. Mr. Ellis' attraction being strictly first-class only plays the high-priced theatres.

EUGENE LEE SLAYED.

Eunice Winch, Harold Howard, and Thomas J. Fitzclark sign a letter to *The Mirror* in which they take exception to some printed remarks of Eugene Lee. They assert that Lee induced them to join a company under his management, promising that he had plenty of money, first-class bookings, and handsome scenery. They add that Mr. Lee's statements were all false. The *Black Door*, a new play by William J. Patten, was produced in miserable fashion, they say. The company disbanded in Ansonia. Mr. Lee refused to pay their fares back to New York. So they had him sent to jail.

As for Mr. Patten, the trio feel that he treated them in a cowardly manner, inasmuch as he promised to help them to reorganize, and failed to keep his word.

A COMPLIMENTARY BANQUET.

John W. McKinney, business manager of the DeWolf Hopper Opera company, tendered a banquet after the opening performance of *The Lady of the Tiger*, on Oct. 17, at the Barrett House, to Sydney Rosenfeld and Julius Lyons, the author and composer of that opera, DeWolf Hopper, Manager Ben D. Stevens, and the members of Mr. Hopper's executive staff. Among the guests present were Mrs. John Hopper, the comedian's mother, Mr. and Mrs. John S. Hiller, Mrs. B. D. Stevens, Jeannette St. Henry, Miss Johnstone, Nellie Douglass, Mrs. Sydney Rosenfeld, Samuel and Mrs. Reed, Herbert A. Cripps, Steve T. King, Howard C. Tate, and Edmund Stanley.

THE LELAND OPERA HOUSE.

This theatre has always been a popular one with Albanians and the alterations made during the Summer have rendered it the only first-class theatre suitable for the various kinds of traveling attractions—dramatic, spectacular, or lyric. Its dimensions are such that delicate comedy can be given with perfect dramatic effect, and without strain of voice or exaggeration of action. The stage has been so enlarged that scenery of the heaviest spectacular attractions can be handled with ease and facility. Desirable time is rapidly filling as may be seen by comparing the advertisements in our last issue with that of the present week.

LYCEUM COMPANY'S NEW PLAY.

The *Guardsman* is the name of a new play successfully produced last Wednesday evening at the Court Theatre, London. It is by Sims and Raleigh, the authors of *The Grey Mare*, and was written by them to order for the Lyceum Theatre company. Daniel Frohman expects congenial parts for his people, and as it is a legitimate modern comedy and not a farce, he has strong hopes of its success here. It is one of the several plays he secured for the Lyceum last Summer. It is likely to be seen at the Lyceum Theatre after the holidays.

LARRY'S FRESH START.

Manager Henry Greenwall says many new people have been secured for Larry the Lord and are now engaged rehearsing at the Union Square. R. E. Graham will play the title role as before, assisted by W. S. Mandeville, Charles Graham, Roland Carter, Sydney Price and Jack Bryant in the leading parts. Marie Cerbi, Dickey Martinez, and Lizzie Winnet, will also be in the cast. Edith Craske, the danseuse, has been engaged, and a marine quartette of singers and dancers will tend to strengthen the piece. The company will be under the management of Cud Given, with Will R. Palmer in advance. They start Oct. 30 to open at Shreveport, La., and later on will tour the South.

177 Ros' Hoboken Theatre—Nov. 11 and 12 open. None but very best wanted. Telegraph.

MATTERS OF FACT.

William H. Powers, manager of Powers' Grand Opera House, at Grand Rapids, Mich., informs *The Mirror* that he has rebuilt and refurnished his popular theatre in the most modern style. He has some excellent open time.

Messrs. Brady and Garwood, of Toledo, Ohio, advertise in this issue for an orchestra of nine pieces.

Hattie Harvey in *Old Jug*, season '94-5.*
Ezra Kendall has already booked fifteen week stands for his new play, *The Substitute*, which will be produced next September. Managers desiring something novel for next season should address Mr. Kendall en route. He has had eight years of popular success in *A Pair of Kids*.

The Globe Theatre, London, is to let. This is one of the most fashionable houses on the Strand. It holds \$1,100 at ordinary prices. It has recently been refurbished and redecorated and has all the modern improvements. The Globe will be leased to a responsible manager at the low rental of \$500 a week. For further particulars address H. A. Blackmore, 11 Garrick street, London, England.

Hattie Harvey in *Old Jug*, season '94-5.*
Jean Voorhees, now starring in the established success, *Only a Farmer's Daughter*, is being booked for a tour of the Pacific Coast next Summer. Managers of first-class theatres are asked to send their open time at once, as per route. Miss Voorhees' time is all filled for this season.

T. R. Harms and Company, the well-known music publishers of 12 East Twenty-second Street, have some new and catchy songs, especially for baritone singers. The new song "True to Jack," it is thought will become very popular. Copies will be sent free to professionals on application.

Hattie Harvey in *Old Jug*, season '94-5.*
Marie Edgar, leading lady of *The Midnight Special*, will make her first appearance in male attire in the new play. The part calls for a boy's disguise in one act. Miss Edgar's gowns are all said to be marvels of the dress-maker's art. One is an imported carriage gown, of gray silk and crêpe de chine, elaborately embroidered in iridescent steel and seed pearl trimming, with large gray crêpe hat and plumes. Another is a black crêpe mourning robe; still another a marvelous Empire tea gown of yellow crêpe and black velvet.

177 Ros' Hoboken Theatre—Nov. 11 and 12 open. None but very best wanted. Telegraph.

Ceibe Ellis' comedy work in the leading role in *Dr. Bill* has met with favorable recognition wherever the company has appeared. Her singing and pantomimic specialty, introduced this season, has become a strong feature of the performance.

Hattie Harvey in *Old Jug*, season '94-5.*
The farce-comedy *The Kid* will resume its tour about Nov. 7 under the direction of Frank Maeder, E. F. Gorman, proprietor. For time and terms apply to H. S. Taylor, 35 West Twenty-eighth Street, city. Previous contracts made by other parties are cancelled.

Managers desiring to book Kivaly's great double show *Around the World in Eighty Days* on its farewell tour season '92 and '93 should address W. J. Fleming, manager, 139 West Twenty-fourth Street, N. Y. This grand spectacular show will be larger and grander than ever before and be under the personal direction of Mr. Arnold Kivaly. Season commences Nov. 14, '92.

Hattie Harvey in *Old Jug*, season '94-5.*
Fred Solomon is as busy a comedian as can be found in the city just now. Besides studying his roles in the new condensed operas that he is staging for Keeler and Bial, he is arranging all the music, inserting new business and conducting the rehearsals of the same. After Christmas, by arrangements which he has just perfected, Mr. Solomon will be in position to accept all orders for the composition, arrangement and staging of musical productions of all kinds.

C. R. Gardiner issues a warning through our advertising columns of this issue that all theatre managers should make note of. He will prosecute all managers playing his plays unless the company has written authority with receipts for royalty to date.

Hattie Harvey in *Old Jug*, season '94-5.*
Miss Kate Singleton, first old woman and Shakespearean characters, is disengaged. She may be addressed 50 East Twenty-ninth Street, or care of *Mirror*.

Robert Whittier, who is at present filling an engagement in the leading part of *Fall of Nineveh*, will be at liberty after Nov. 3 for light comedy or juvenile business. Address care of *Mirror*.

Hattie Harvey in *Old Jug*, season '94-5.*

OBITUARY.

Charles L. Harris died in St. Luke's Hospital, Chicago, on Saturday, of Bright's disease. Mr. Harris was born in New Orleans in 1834. His father was a wealthy planter. His parents died while he was young, and he came to New York, where he studied law in the office of John H. Haney. Although admitted to the bar, Mr. Harris never practiced. His tendencies were all toward the stage. He made his first appearance in the Midwell stock company, at New Orleans, as a utility man. He next became a member of Haverly's company in St. Louis, and afterward played leading juveniles with Maggie Mitchell and Annie Pixley. For years he was in Lotta's company. He originated the title part of *The Minko* in this country, traveled in the company of Winnie Madden, appearing in Feather-brain; was the Judge Hamlin in the original production of *Reckless Temple* at the Standard; appeared in Mr. Palmer's company in *The Pharisee*, *A Pair of Spectacles*, and as Baron Hardford in a revival of *Jim the Penman*, and distinguished himself most notably as Square Tucker in Alabama. His characterization of Chad in Colonel Carter of Cartersville also won high praise. About ten years ago Mr. Harris married Hattie Starr, who survives him. The theatrical managers of Chicago met Sunday night and decided to direct the funeral, which will take place to-day (Tuesday). The interment will be in Rose Hill Cemetery, Chicago.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$1.00; Half-page, \$2.00; One-page, \$4.00.
Professional cards, \$1 per line for three months.
Theatrical ("display") professional cards, \$1 for three months; \$1 for six months; \$2 for one year.
Managers' Directory cards, \$1 per line for three months.
Reading notices (marked "N") 50 cents per line.
Advertisements received until 10 P. M. Monday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscriptions, \$5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Lew's Exchange, 57 Faringdon Street, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel, Kiosque and at Boulevard, 27 Avenue de l'Opera. Advertisements and subscription notices received at the Paris office of The Mirror, 49 Rue de France. The Trade supplied by all News Companies.

Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Material at the New York Post Office as Second Class Matter.

NEW YORK. OCTOBER 29, 1898

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—THE LADY OF THE TIGER, \$2.50. N. N. JOJOE—A PARLOR MATCH, \$2.50. N. CASINO—VAUDEVILLE AND BALLET, \$2.50. N. GRAND OPERA HOUSE—THE PLANTER'S WIFE, \$2.50. N. HARRISON'S—SQUATTER SOVEREIGNTY, \$2.50. N. HERRMANN'S—REVEREND, \$2.50. N. H. JACOBY—BEST LIVING, \$2.50. N. KOSTER AND BEAL'S—VARIETY AND BURLESQUE. LYCEUM—A. R. SOTHERN, \$2.50. N. WILSON'S—CURRENT COIN, \$2.50. N. PALMER'S—THE WAGON SELL, \$2.50. N. BROOKLYN—COLUMBIA, \$2.50. N. BROOKLYN—THE BARNYARD, \$2.50. N. STAB—DOLAN, \$2.50. N. TONY EASTON'S—VARIETY, \$2.50. N. UNION SQUARE—THE LILIPUTANS, \$2.50. N. BROOKLYN.

AMPHION—MINSTRELS. BEDFORD AVENUE—BOTTOM OF THE SEA. COLUMBIA—THE BOSTONIANS. GRAND OPERA HOUSE—THE TWO SISTERS. LEE AVENUE—UNCLE TOM'S CABIN.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above mass and the paper is still growing. There is nothing, too, like the aim to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal*.

OVERDONE.

THE tendency of managers to follow example rather than to depend upon their individual judgment is seen again this year. On the theory that the South would be less disturbed by election excitement than the North, there was a scramble for Southern dates while the Northern territory was comparatively neglected. The result is that the South cannot stand the surfeit of good things offered, while the North is generously patronizing the measurably few entertainments to which it is bidden. In the meantime everybody is waiting for the time, now not far off, when there will be no North and no South. After election matters are expected to resume their equilibrium.

"COMMISSION" CRITICS.

IF the assertions made by Manager McLellan, of the Pauline Hall Opera company, in the interview published elsewhere, are not exaggerated—and Mr. McLellan makes those assertions seriously and deliberately—producers of new plays and promoters of artistic novelties have a hard time with the theatrical paragraphers of the metropolis.

There is no doubt that the purely commercial element has entered too deeply into the relations of the new papers and the theatres.

But is not the managerial fraternity equally responsible with the newspaper fraternity for that?

Commerce cannot be one-sided.

There is one class that is especially justified in finding fault with the newspaper that uses the commission on ads. in lieu of salary dramatic critic, and that class is its readers, who are entitled to the honest

opinions of expert writers and who do not care a jot whether the productions criticised are advertised liberally or not in the amusement columns.

The interested utterances of the commission critics are practically harmless. The public is not such an unmitigated ass as the counting-room genius supposes. The journal that from base motives persistently seeks to mislead the public is speedily found out and its influence over playgoers vanishes.

The scabrous-dramatic paragrapher, against whom Mr. McLellan inveighs, undoubtedly exists here, as he exists in every large city where trashy, sensational newspapers have been established to gratify the requirements of the great mass of trivial-minded and ignorant readers.

But we think that Mr. McLellan greatly over-estimates his power either to make or to mar a manager's business. So far as the community goes this species of journalistic growth is a small potato. He possesses large proportions in the eye of the Rialto, but away from upper Broadway he shrinks to his normal insect insignificance.

Mr. McLellan does New York dramatic criticism a palpable injustice when he asserts that its standard is lower than that of Chicago and Boston.

The respectability and cleanliness of our town cannot be gauged by Mulberry Bend, and the worth and integrity of our dramatic critics cannot be determined by the commission critics or by the Peeping Tom paragrapher.

We believe that in Messrs. WINTER, DITMAR, TOWNE, FLEMING, FRIES, HUMBER, and several other critics of similar ability and similar sincerity New York possesses a corps of dramatic reviewers certainly not less dignified than those of Chicago and Boston, and in many respects comparable with the critical forces of London and Paris—cities where criticism is cultivated as an art.

PERSONAL.

TIMBERMAN.—Mary Timberman has made a hit as the first witch in Macbeth with Madame Jannaschek, and has won excellent notices for her work.

GOLLAN.—Richard Gollan has been engaged to play leading business at the Drury Lane Theatre, London, by Sir Augustus Harris. Mr. Gollan is a graduate of the American Academy of the Dramatic Arts of the year 1895.

MANSFIELD.—A characteristic remark was that made by Richard Mansfield in Chicago the other night. He had been called out five times, and was compelled to make a speech. He closed his remarks, according to the Chicago Herald, with the observation that he had found in Chicago at least one man greater than himself—Columbus; and that if not himself, he would very much have liked to have been Columbus.

CLEVELAND.—Ex-President Cleveland attended the performance of Rip Van Winkle at the Star Theatre on Thursday night with Mrs. Cleveland, in compliment of Joseph Jefferson, with whom he had fished and sailed most of the Summer on Buzzard's Bay. The Cleverlands were cheered by the audience.

BOOTH.—Edwin Booth is still at Lakewood, and his daughter, Mrs. Grossman, expresses the belief that he will recover his health.

EUSTACE.—Jennie A. Eustace, of the Alabama company, contributes to the North American Review for November an article on "Objections to Theatrical Life."

MCDONOUGH.—J. F. McDonough, who was manager of the press department at Eldorado last Summer, is the business manager of the new Imperial Concert Hall on West Twenty-ninth Street. This is good news to newspaper men, for Mr. McDonough is a graduate from Newspaper Row, where he was extremely popular.

HAMPTON.—Mary Hampton, leading lady of the Boston Museum, has made an excellent impression both histrionically and socially. Boston is now wondering whether or not Miss Hampton will play the Lady Gay and the Lady Teazle line of characters when the "old comedy season" begins at the Museum.

FITCH.—Clyde Fitch will leave London for New York in a few weeks.

THOMPSON.—Captain Alfred Thompson, the critic and designer, is, to put it mildly, extremely indignant at the way the "floats" that he devised for the Columbus night pageant, were lighted—or rather not lighted. The Captain has had enough of pageants.

McLELLAN.—C. M. S. McLellan will shortly begin work on the libretto of another opera for the Pauline Hall Opera company. Puritania, however, will be the only opera produced by Miss Hall this season.

WARD.—Fanny Ward, the piquant little actress, who was last seen here as Cupid in Sinbad, has had an offer to appear in 1892 at the Park Theatre, Boston. Eugene Tompkins also wants her for the cast in the revival of The Babes in the Wood. Both of these engagements would take her out of New York, and as she would prefer to appear only in this city, it is not probable that she will accept either of them.

LEWIS.—Mr. and Mrs. James Lewis have taken an apartment in the Albany.

FOLTZ.—Farella Foltz, last season a member of one of Charles Frohman's companies, has been playing temporarily the leading part in The Bottom of the Sea. In Philadelphia last week her success was such that she has been engaged to act the principal part in Ferencik at Forepaugh's Theatre next week.

WILDER.—Marshall P. Wilder was a guest at the dedicatory banquet of the World's Fair at Chicago last week. He writes that it was the grandest affair he ever attended. Mr. Wilder, while in Chicago, visited Charles Harris, the lamented actor, who died in St. Luke's Hospital in that city on Saturday.

ORME.—Miss Orme, the charming young singer and writer, was a passenger on the City of Paris last week. She returns from a long sojourn abroad, and will play the part of a saucy waiting-maid in Bridget O'Brien, Esq., which will open at the Bijou on Oct. 31. Miss Orme signed a contract with Mr. Sheridan in London.

CLARKE.—Harry Corson Clarke left for the Adirondacks yesterday for a week's shooting. He has signed to open with The White Squadron on Nov. 14.

DE RESZKE.—The report that Jean De Reszke's voice is impaired is denied by his physician and by De Reszke himself, who will sing in Paris this Winter.

BREZER.—Lloyd Brezer has taken charge of the editorial page of the new Chicago Dispatch, of which John C. Dickel, of the Mail of that city, is managing editor and dramatic critic.

CUSHMAN.—Adelaide Cushman has left the Dartmoor company in order to join W. H. Power's company to play the juvenile lead in his new drama, Glendalough.

BARRETT.—Wilson Barrett, who will open his American season at Philadelphia on Nov. 7, is expected to arrive to-morrow (Wednesday). He is on the Teutonic, while his company are on the City of Berlin.

JOHN DREW'S SUCCESS.

"I have very little to say as to my appearance for the first time as a star," said John Drew to a Mirror reporter. "The Masked Ball seems to have made a capital impression; everybody has been most kind in their criticisms of my individual work, and I am especially fortunate in the cast of players associated with me."

"Yes," continued the comedian, "I have the usual bundle of plays in my trunk, but Clyde Fitch's adaptation has been received with such favor that there are no indications that I shall have to stage any other play during this season at any rate."

Mr. Drew's appearance as an independent attraction may be set down as an emphatic success. The auditorium of Palmer's Theatre has been filled every night since his engagement there began.

This actor possesses in a more eminent degree than any one else upon the American stage the essential characteristics of a light comedian; the kind of comedian, in fine, capable of engaging in brisk banter, and of assuming a facetious demeanor without sacrificing his dignity; the kind of comedian that can, when the occasion offers, show a serious and sincere style of acting. May his success continue and increase.

"MESSAGES FROM MARS."

Robert Braine, who conducts a newspaper correspondence bureau in Springfield, Ohio, and is also the director of music in the Grand Opera House, of that city, has written a fanciful and imaginative book, entitled "Messages from Mars." It is published by J. S. Ogilvie, of this city. The volume describes in detail the imagined differences between the people of Mars and their doings and those of the earth, and displays much ingenuity of conceit. One of its descriptions is of the Marsian method of melody. There, according to the author, they have organs that emit pleasing odors to correspond with delighting sounds, and displeasant odors to accompany discords. Mr. Braine is evidently a man of industry as well as a man of imagination.

TOUR OF GILMORE'S BAND.

The death of its founder will not impair the strength or the popularity of the famous Gilmore's Band, for it is to be perpetuated on the lines that have made it the leading military concert band of America. What is termed the Columbian Tour of the Band will begin on Oct. 31. The length and breadth of the Union will be traversed, under the enterprising management of Charles A. Barcher. Colonel D. W. Reeves will be the conductor of the 100 picked musicians. The Band will be at the Chicago Auditorium until Nov. 10, and then at the Grand Music Hall in Cincinnati until Nov. 25. The managers of auditoriums, large music halls, and first-class opera houses are requested to communicate with Frank C. Hamilton, business manager, en route.

INTERVIEW WITH AL. HAYMAN.

"A mistaken idea of the theatrical business in San Francisco and on the coast has gone abroad," said Al. Hayman to a Mirror representative yesterday. "The business of the Baldwin Theatre and the new California Theatre has thus far been phenomenal, and it promises on the whole season to be almost the best ever known. The report that business in that city has been bad is not true."

"The Baldwin and New California Theatres during the past thirty-two weeks have taken in gross receipts of \$122,000. It is true that the Alcazar Theatre has been compelled to close, but this was not due to a general depression of the business, or because of election excitement. It was because of the inability of the managers of that house, who were endeavoring to run a stock company, to get plays. I do not know how other theatres have been doing in San Francisco, but I am confident that if they present the right kind of attractions they will do good business. I think before the year is over that my business will be the second largest that I have ever done on the Coast. And that the promise for the rest of the season is quite as good as the result of that part of it now past you may judge from the attractions booked for my San Francisco Theatres. These attractions include David Henderson's American Extravaganza company's Ali Baba, now playing in Chicago; Julia Marlowe, Charles Frohman's Comedians, The Liliputians, The Bostonians, Warde and James, Sothern, Mansfield, Joseph Jefferson, Daniel Frohman's Lyceum company, Nat Goodwin, Minnie Seligman-Cutting in My Official Wife, Clara Morris, The Old Homestead, Hoyt and Thomas' Trip to Chinatown, Rose Coghlan, Frank Daniels, Marie Wainwright, and others equally prominent."

"As to Denver, where I have the Tabor Opera House, and Salt Lake City, where I have the Salt Lake Theatre, the business this season has been the best ever done in those houses. I can say that generally speaking my business this season has been the best I have ever known. The presidential election is not affecting it in any way. There has been but one season during my experience in San Francisco that has shown an increase over the present season's business. That was the season when we gave to San Francisco a novelty in the shape of two new theatres, the Baldwin and the New California, and I think that year we handled about all the money in circulation in that city. Our gross receipts that season exceeded \$1,200,000."

"We find business also remarkably good in Brooklyn, in Chicago, in Philadelphia, and especially in New York. Here it is plain to be seen. At the Standard, at Palmer's, at the Bijou, and at the Union Square they are turning people away, while several other houses are playing to a fine patronage. It is, in fact, for the best attractions, one of the best seasons ever known."

AGNES BOOTH'S DREAM.

"No," said Agnes Booth-Schoeffel, in answer to a question from a Mirror reporter. "I have not signed for this season. I haven't decided yet what I shall do. I am on the list of 'jobbers.' I shall figure, for a while at any rate, as a woman of leisure. I thought of going to Europe in December, but I have changed my mind."

"We have moved into another apartment, and I am in the throes of hanging pictures and going through trunks. Last night, by the way, I went through the fire of dreaming out the role of Camille. It is a little way that actresses have of dreaming a part. Everything went wrong with my performance in the dream: the curtain caught, the lights went out, and, instead of dying in the last act, I died in the second."

Mrs. Schoeffel has just returned from Boston. While there she saw the performance of Agatha at the Museum with her son, Sidney Booth, in the cast. Sidney has taken a flat, and two weeks ago he gave a "white piner" in it in honor of Mary Hampton, the leading lady of the Museum company. Mrs. Booth also saw her other son, Junius Brutus Booth, who is a prominent member of the successful Mason-Manola company.

THE BLACK DETECTIVE.

According to advance representative Joseph W. Frankel, The Black Detective has proved a pecuniary and popular success this season. Wash T. Melville as Jeff has fully demonstrated his versatility, and the press generally accorded him unstinted praise for his impersonation of a Southern negro. The Black Detective will be seen at the People's Theatre in this city next week, and election week it will be played at the Novelty Theatre, Williamsburg. The following week it will go to the Grand Opera House in Brooklyn.

THE PLAYS ARE PIRATED.

Emilie Edwards, under date of Oct. 11, wrote to Harry Lacy from Texarkana, Ark., asking him to inform her whether J. H. Huntley had The Planters' Wife upon a royalty from him. In engaging with Huntley, Miss Edwards was informed by him that he had the right also to play Foregiven and The Golden Giant, from Frederic Bryton and McKee Rankin. Of course, all three plays are being used by Huntley, who is a notorious pirate, without right or warrant. Miss Edwards very properly showed a disinclination to retain connection with such a manager.

A NEW STAR NEXT SEASON.

Archie Boyd, who cleverly plays Uncle Josh in the road Old Homestead company, has signed a contract to star next season under the management of Harry Clapham, Sr., in a new play to be called The Country Squire.

THE USER.



It will be news to many *Mirror*-readers that Blakely Hall has severed his connection with the *World*. He will devote all his time to *Truth*, which is rapidly increasing in circulation. Mr. Hall was the *World's* dramatic editor for a year-and-a-half. He resigned (as did Reginald De Koven, the musical editor) when Ballard Smith stepped down and out. Mr. Hall's resignation did not go into effect, however, until last week. Hereafter the *World's* dramatic department will be conducted on a news basis, with assignments by the city editor, and there will be no regular dramatic critic.

The disappearance of the Marquis du Croisic and his charming wife from their accustomed places in the front row explains the partial eclipse of many recent first-nights. Why this desertion? I discovered the reason the other day.

The Marquis—who has buried his title and is simply Mons. de Lagerot since becoming a man of affairs and an American citizen—is busy from morn until midnight with his extensive building operations.

I found him among a crowd of masons and excavators in the rear of his superb Hotel de Lagerot, at Fifth Avenue and Eighteenth Street—a house whose equipment is rivalled only by the Chicago Hotel Richelieu in this country, and by none in Europe. He was over-seeing the beginning of a glass-and-iron Winter garden, where flowers will bloom, fountains play, birds sing and musicians fill the air with melody on and after next Christmas day, for the exclusive benefit of the guests of the hotel.

Superintending this work and the decorating of a white and silver banquet hall, which is the handsomest in New York, coupled with frequent journeys to Newport to inspect his new and swell restaurant on the cliffs there, consumes every moment of his time.

While he was showing me the mural variations of his favorite *fleur-de-lys*, the tone of his fourteen Chickering pianos, the delicacy of his Louis Quinze furniture, and the other attractions of the house that is his hobby, he asked whether Lottie Collins had appeared yet, and when John Drew would withdraw from Daly's company.

In brief, I found that he was a year behind-hand in theatrical matters. He says that when he has opened his *jardin d'hiver*, and finished several new buildings that he contemplates, he will find time to catch up with the theatre again.

A nobleman with a big income who prefers American citizenship and active business pursuits to a title and luxurious idleness is a *vauvau*. Let us hope his cares will bring him back to his aisle seat in row A for relaxation before long, for his happy face is really missed from the parquette and the lobby.

Unless Lottie Collins adds a somersault exit to her specialty she will not be "in it" with Adolph Zink, her lipilution burlesquer.

The desire to help The Little Church does the profession credit; but the method of helping it sanctioned by Dr. Houghton is neither by response to unauthorized begging letters, nor by public subscription. He has pointed out the way in which contributions may be voluntarily and privately made by the generously inclined. In the face of his recent interviews with a *Mirror* representative, and of his unequivocal letter published in another column of this issue, it is to be hoped that no other way except that approved by him will be adopted. Those professionals that have already been led to contribute to a public subscription in the belief that the beloved clergyman sanctioned the method employed, acted from the best of motives. But they—like Dr. Houghton himself—were deceived.

The question is asked frequently, Is New York getting too many theatres? I heard a keen observer—a theatrical man, whose judgment is shrewd—say, the other day: "Theatres are multiplying too rapidly here, not in proportion to the population but in proportion to the supply of attractions of the first class. Heretofore theatre managers in New York have been able to exact the stiffest terms from stars and combinations. A great many

companies have been willing to accede to almost any demands; they consider a metropolitan engagement at frequent intervals in the light of an advertisement or a means to maintain their standing. They are willing to lose money, if need be, to obtain it. In the same way, certain managers consider a metropolitan run, even if it be expensive, a powerful aid in securing good terms throughout the country. When several more up-town theatres are added to the present big list, theatre managers will find it impossible to maintain their present exactions. There will not be first-class attractions enough to go around, and a break will come. It will be impossible with the competition to demand rentals ranging from \$2,500 to \$3,000 a week or to compel the strongest stars and organizations to share at fifty per cent."

A prominent manager, speaking on the same subject, agreed with all that was said by the man whose views I have quoted. But he sees in the multiplicity of theatres a condition that will be most favorable to the stock company system. "While the majority of the managers will be at the mercy of the stars and combinations," he said, "while they are struggling to secure from the limited number of paying attractions a sufficient assortment to fill their houses, the stock manager is going to have a tremendous advantage. He alone will be free from perplexity, for he will make his own productions and be at no loss for fuel to keep the pot boiling."

Still another expert—a successful star—expressed his views on this interesting theme. "The value of a New York endorsement has depreciated," he said. "Personally, I have come to regard it as not worth a fig. I can make more money in a week on the road than I could make in a month in New York, in the most favorable circumstances. The metropolitan public is like a cat—you never know how it's going to jump. The man who produces a new play for the first time in New York puts all his eggs in one basket. Failure here kills your play everywhere; whereas, success will do it little good. I look upon New York as a good enough city to play for vanity's sake after you have established the value of your property in other cities. In that case its acceptance or its rejection will make no particular difference. But to venture a costly production here at the start I regard as the height of folly."

These varying views are all entitled to consideration from a business point of view. But the fact remains, nevertheless, that old New York's favorable judgment is in reality as much craved by actors, authors, and managers as is that of London by the Englishman, or that of Paris by the Frenchman.

Poor Charlie Harris displayed his fondness for joking on the eve of his death. Friday afternoon he heard his nurse mention iodide of potassium.

"So to die of potassium, eh? Poor girl—that must have been tough."

A. M. Palmer, who returned from Chicago a couple of days ago, visited Harris' death-bed. He says that the comedian suffered a good deal of pain; but the report that he was unconscious the greater part of the week previous to his decease is unfounded. He was able to recognize and converse with his friends. "Although widely differing from him in range, yet in one respect he was more like Charles Thorne than any actor I know," Mr. Palmer said yesterday. "Like Thorne he was able to fill the stage; to attract the attention of the spectator by his very presence, to draw forth the response of interest for every line he uttered. While he was a born actor rather than an intellectual actor, still he had rare intellectual appreciation."

Harris could reel off darkey songs and stories and Southern folk-lore by the hour together. His negro dialect was capital, as every one knows that saw him play Chad in Colonel Carter. While traveling there was always a group of listeners about him in the smoking-car and he kept them in roars. He was a good soul in his social relations. An actor to his finger-tips, he was likewise a warm friend and a considerate, kind fellow generally.

THE MIDNIGHT SPECIAL.

The elaborate scenery for The Midnight Special is completed. It makes two car loads. The management say that two of the sets are the most intricate in construction ever seen in a melodrama. One is a *fa-simile* of the finest railroad station in America, with incoming express trains, a moving freight train of thirty-eight cars and the Congressional Limited. The company has been selected with great care by Larry H. Reist, whose seventeen years' experience in the theatrical business has fully qualified him to discriminate in this direction. The Midnight Special will take the road on Nov. 14.

DYEING AND CLEANSING.—Special rates to the profession. Orders by express promptly attended to. *Lord's Dyeing and Cleansing Co.* Principal office, 27 E. 15th St., bet. 5th Ave. and Broadway. Est. 1860.

DR. HOUGHTON'S POSITION.

He Has Not Authorized the Solicitation of Funds for His Church, and He States Clearly That Begging in His Name is Distasteful to Him.

It is possible that a few of the thousands of readers of THE MIRROR may have seen last week in a dramatic paper a letter from the Rev. Dr. G. H. Houghton which on its face would appear to endorse the attempt by that paper to raise money for the Church of the Transfiguration by means of circular letters sent out to prominent managers and actors soliciting contributions for that purpose, in direct opposition to the wish of Dr. Houghton; and readers of this letter might conclude that THE MIRROR had been antagonizing Dr. Houghton's wishes and misrepresenting his position in the matter.

THE MIRROR has always been foremost in all matters that have enlisted the best sympathies of the theatrical profession, and it has for years been the consistent friend of Dr. Houghton and The Little Church Around the Corner. And when the fact was published several weeks ago that this church's finances showed a deficiency for the current year, THE MIRROR was ready to further any seemly plan to meet that deficiency.

A visit to Dr. Houghton led to the information that the publication of the fact that there was a deficiency had been against his wish, and it was a matter not meant to be made public. And the reverend gentleman informed THE MIRROR representative that he could not consent to any public effort in the form of a benefit by the theatrical profession or otherwise for the relief of the church. The church, he said, was willing to accept contributions made freely and spontaneously by persons outside of its membership, but even this was not necessary. And THE MIRROR published these facts, and asked the members of the profession—who owe much to Dr. Houghton and his church, although the good Doctor says they owe him nothing—to send to him such sums as they might wish to give for aid of the church, or to visit the church and make their offerings in the usual way.

The dramatic paper previously referred to, after Dr. Houghton had disavowed the plan for a benefit, and after he had declared his objection to any importunate means for raising money, sent out the soliciting circulars before mentioned, and forwarded to Dr. Houghton, without disclosing the means employed for raising it, a sum of money sent through that paper to the church.

THE MIRROR had stated Dr. Houghton's position and wish, and interviewed him again last week as to this secondary, and quite as objectionable plan for soliciting subscriptions. He complimented this paper upon its fidelity in representing his views, and again put himself on record as embarrassed by and thoroughly opposed to any method of solicitation. At the same time, he wrote to the editor of the dramatic paper the letter it published last week, in which he tendered thanks for the subscriptions sent to him.

When THE MIRROR representative visited Dr. Houghton again after these publications, last Wednesday, to learn if THE MIRROR had in its second article misrepresented him through any misunderstanding of his language, the reverend doctor again complimented this paper upon its exact representation of him. He added, in explanation of his letter, that it had been written on the understanding that the money forwarded to him by the dramatic paper had been freely and spontaneously subscribed. He had no idea that any form of solicitation had been resorted to in order to raise it. He could not countenance any such thing, he said, as he had said before. And then he wrote to the Editor of THE MIRROR the following letter, which formally reiterates his objection to the means employed:

My Dear Mr. Fisher:
You are quite right in thinking and saying that I thoroughly deprecate the solicitation, on the part of any one, of money for the Church of the Transfiguration.

I never make personal appeals myself to my parishioners or to any one else, and certainly do not wish any one to make such appeals for me. They would be thoroughly distasteful to me.

Voluntary contributions, made in the ordinary way, are quite another thing.

Yours very sincerely, G. H. HOUGHTON.

The foregoing letter is perfectly plain. And THE MIRROR again asks those members of the profession who feel that they should contribute to the Little Church Around the Corner to send directly to Dr. Houghton, or to visit the church and make their offerings. No other method of giving is proper and seemly in the circumstances.

The plan of the dramatic paper to misrepresent Dr. Houghton's wishes and thus to impose on generously inclined professionals, and to get advertising out of the church is simply indecent.

THEY WILL REORGANIZE.

The Kilarney and Rhine company closed at Knoxville, Tenn., on Oct. 11, owing, as J. E. Toole writes, to the incompetency of several members, and the fact that the management was too far away from New York to replace them. The company arrived in Bristol in a body, and three of them continued to New York. At Bristol, Donald Smedt and James Ryan sued J. E. Toole for back salary, claiming that they had received but half their pay. Manager Harmeling, of the Bristol Opera House, went security for Toole, and the case was dismissed when called in court, and Toole was exonerated. Mrs. and Miss Jarboe and Mr. Toole left Bristol, and will reorganize and open after election. W. H. Harvey, W. H. Kerngood, Miss Jarboe, and Mr. Toole are the only members of the original company retained.

SABLES
INFERNAL
RUSSIAN
ALSO
NORSEMAN
SABLES
MANTLES-ROBES
MUFFS-BOAS
CRAVATTES.
FROM THE TAILS
MUFFS-BOAS-AND
TRIMMINGS OF
EXCEPTIONAL BEAUTY.
C-G-
GUNTHER'S SONS
184 FIFTH AVE.
NEW YORK

PROFESSIONAL DOINGS.

CORDELIA AIKES has been engaged by William A. Brady for his Eastern After Dark company, which will take the road next month.

ROBERT DOWNING and company are rehearsing a new play entitled Richard the Lion-Hearted, to be produced for the first time in Toronto.

Hattie Harvey in Old Jug, season '04-5. *
The Lillian Earle Gaiety company went to pieces in Worcester, Mass., quite suddenly a few days ago.

The play of Monongahela, or Homestead in '02, which was built around the Homestead strike, is among the missing. It was billed for Paterson a few nights ago, but failed to appear.

Hattie Harvey in Old Jug, season '04-5. *
The New Wing closed in Milwaukee on Saturday night.

THE KID has closed.

IMAGINATION will come in on Oct. 30.

CHARLES T. ELLIS, in Count Casper, broke the record at the New Grand Opera House in Albion, N. Y., on Wednesday last, when many were unable to get into the theatre.

Hattie Harvey in Old Jug, season '04-5. *

FITZ AND WEBSTER in A Breezy Time have finished a tour of Texas, said to have been remarkably successful. The company is declared to be superior to the one of last year, and the piece is more elaborately dressed. It has as features a mandolin octette and a tennis racquet quintette, and the "silver bell gavotte" has won praise. The company is working toward Florida, and will soon be in this vicinity.

A MATINEE performance of Captain Lettarblair was given by Mr. Sothorn at the Lyceum on Friday, Columbus Day, in addition to the regular matinees on Thursday and Saturday.

Hattie Harvey in Old Jug, season '04-5. *

MILTON ABORN and Nannie Presser will be married on Wednesday, Nov. 2, and will be at home at Hazlehurst, Miss.

THE new People's Theatre, now building in Evansville, Ind., will be dedicated on Nov. 7 by the Manola-Mason company. The theatre will be managed by T. J. Groves, who will present a line of good attractions.

MANAGER A. F. HART has spared no expense in sending out his Friends company, and he looks for a big return upon his judgment.

Hattie Harvey in Old Jug, season '04-5. *

MANAGER FRANK W. SANER met his star, John E. Sheridan, who reached this city on the record-breaking City of Paris on Wednesday, with courtesies. Mr. Sheridan will appear soon at the Bijou Theatre in Mrs. Bridget O'Brien, M. P.

The funeral of Myra Goodwin was held at The Little Church Around the Corner on Tuesday last, and the burial was in Woodlawn cemetery. Dr. Houghton officiated at the funeral. Among those present were the mother of the deceased, her two sisters—Marjorie Bonner and Mrs. George Richards—Geraldine McCann and Rosa Rand.

Hattie Harvey in Old Jug, season '04-5. *

ADA DYAS, who will remain in England for some time to come, has been engaged by Henry Irving to play Goneril in his elaborate production of King Lear. Miss Dyas is one of our most accomplished actresses. After this foreign tribute to her worth there is a probability that American managers will appreciate her abilities when she returns.

MANAGER FRED. FELTON writes that the new spectacular Monte Cristo is meeting with remarkable success on the Michigan circuit.

Hattie Harvey in Old Jug, season '04-5. *

IS MR. GERRY CORNERED?

He Accepts Our Challenge, But His "Proof" Does Not Sustain His Claim As to Myra Goodwin's Death and as to the Physical Injury to Children on the Stage.

In *The Mirror* of Oct. 15, Elbridge T. Gerry was editorially challenged to cite genuine cases of children that had contracted disease and met their deaths through draughts upon the stage.

The article in which the challenge was formulated criticised Mr. Gerry for using his old and familiar fables upon this subject before a convention at Buffalo of the societies which he quite spectacularly represents in New York.

In response to that challenge, Mr. Gerry sent the following letter:

SOCIETY FOR THE PREVENTION OF
CRUELTY TO CHILDREN,
NEW YORK, Oct. 27, 1892.

To the Editor of the *Dramatic Mirror*:

SIR:—Your newspaper, however severe it may have been at times in its strictures upon this Society, over which I have the honor to preside, and upon myself personally, has never yet, as the representative organ of the theatrical profession, refused to insert a proper communication from myself explanatory either of the course of the Society, or of the views it entertains, or of the facts upon which its action is based.

Bearing this in mind, I invite your attention to an assertion repeatedly made in your paper that the views of the Society in regard to the premature exhibition of children in song and dance being productive of physical injury to them, were not borne out by the facts, and challenging the production of instances of the kind where fatal results followed. And I respectfully invite your attention to the following extract from the *New York Herald* of Monday, Oct. 27, 1892, which speaks for itself:

ACTRESS MYRA GOODWIN DEAD.

She Was a Favorite at Tony Pastor's Years Ago and Starred in "Sis" and "Philopena."

Miss Myra Goodwin, the pretty little southerner, who was clever enough at fifteen years of age to star out with a company of her own and make money, died suddenly on Saturday morning of heart failure at her boarding place, No. 314 West Forty-eighth street. She had been suffering with heart trouble for three years and had not been able to play for the last two seasons. Miss Goodwin was born in Boston in 1870, and appeared at Tony Pastor's theatre when thirteen years old. She danced, sang, and played the piano cleverly, and made such a success that two years later she had a fair company, "Sis," written for her by E. A. Killeen, and made a success of it, both here and abroad. Two years later she appeared in *Philopena*, by the same author, which did not draw as well, and she gave up singing and went with Helen and Hart in *Later On*, the following season. The next year she played with the nelly and Glean in *Samuel Coe*, but was stricken with the disease which caused her death, and did not appear on the boards again. She married William J. Walker, a traveling salesman, in 1890, but soon secured a separation from him. Miss Goodwin was a member of the Actors' Fund of America. When she left the career stage Mr. Pastor and his staff gave her a diamond bracelet, and the members of the orchestra each gave her a bouquet.

Now look at this case. Here is a child of the age of thirteen, shown by her subsequent career to have been unusually intelligent and bright, forced at that early age to sing and dance in a variety theatre, then endeavoring to figure as an actress full-fledged after this imperfect education for the position. Then, over-exertion, being still under the age of sixteen years, in order to make a brilliant success, encouraged no doubt by the testimonial referred to at the conclusion of the article. "Then, as might be expected, the appearance of her trouble, necessarily following upon the overstrain on the nervous system, the deprivation of sleep, the exciting, unnatural life to which she was subjected long before she was physically capable of resisting its effects. Then, as is too often the case, an unhappy marriage followed quickly by divorce, and finally, at the age of twenty-two, an early grave. What this charming and gifted girl might have achieved as an actress had she been educated for the stage in a proper manner before being exhibited thereon, may be left to the imagination.

Those who continually urge publicly in the newspapers the utilization of children in such premature performances have upon their consciences the death of such unfortunates, who but for this early forcing of their powers might have lived long and useful lives.

You will pardon my suggesting that it is no answer to this communication to say that the case above referred to is an isolated and extraordinary one. The records of the Society present a number of such cases, which I will not occupy your time further by stating.

In justice to the Society, I ask that you will insert this letter in the columns of your valuable paper in as conspicuous a manner as you have the criticisms upon the conduct of the Society in regard thereto, in order that your readers may judge for themselves whether the action of the Society rests upon a theory or is substantiated by facts.

I have the honor to remain, with great respect,
ELBRIDGE T. GERRY, President, &c.

For about two days before she died, Miss Goodwin was attended by Dr. Pope, who had been called in the absence of Dr. J. Louis Hopkins, who was her regular physician, and who was temporarily out of the city.

A *Mirror* representative called upon Dr. Hopkins, at his office, No. 233 West Fifty-fourth Street to learn whether his expert opinion agreed with the fanciful theory advanced by Mr. Gerry in his letter, for the purpose of making a "point" in his Society's favor.

The case was stated to Dr. Hopkins, who said:

"In my opinion, it is extremely improbable that Miss Goodwin's work upon the stage in early youth had any injurious effect upon her health, or that it in any measure was responsible for the heart trouble that caused her death. I had been her physician for several years, and was quite familiar with her physical state. I believe that she was in very good health most of the time she was upon the stage, and that her serious indisposition developed only after she had left an active life and became somewhat sedentary in her habits. I repeat that I do not believe her stage exercises in youth were physically injurious to her.

"I may add as my observation as a physician who has treated many professionals that as a class they enjoy better health than the average of persons of other professions and callings, and this in spite of a tendency to over-indulgences. Their habits of bodily exercise are exacting, and therefore beneficial;

and as a rule they enjoy exceptionally good health.

Dr. T. S. Robertson, of 28 East Twentieth Street, was interviewed by *The Mirror* on the subject. After Mr. Gerry's extraordinary claim had been stated, Dr. Robertson said:

"Mr. Gerry's contention in this case is no doubt unfounded. His statement that his Society has observed many other like cases is absurd. In fact, this claim is very like so much of Mr. Gerry's humping that sensible persons will pay little or no attention to it. To physicians who have studied the physical conditions of theatrical children and adults, it is ridiculous.

"For many years I have practised largely among the people of the stage, having attended those natives prominent as well as those who have come here from abroad, and of all ages. And I am ready to state that the mortality of persons outside of the stage is eighty per cent. greater than that of stage people. Medical statistics will bear out this apparently strong assertion.

"As to stage children, there is no other group of children so robust and healthy as they, while their physical condition is immeasurably superior to that of children generally in other walks of life. And in all my varied and extensive practice I have never found a person of the stage with heart disease whose malady could be reasonably traced to their stage excitements, or to the strain of work upon the stage in early years. Stage adults are generally healthy because they have active bodies, well nourished, and active minds. And stage children are generally in good condition because every care is taken to keep them so. They are well fed, warmly clothed, and under the jealous care of persons who aside from natural affection have an object in keeping them fit for their work. This work is seldom or never so exacting or onerous as to be in any way injurious. As a rule, it assists the healthful development of the child. It is at most but a few minutes that stage children are called upon to perform; their work is generally a pleasure to them, and they go to bed with a long and refreshing sleep before them.

"The habit of Mr. Gerry, in a theatrical phrase, is to 'play to the gallery.' He concerns himself about stage children because through them he may win attention in the press that would not be given to him in the legitimate and commendable exercise of his duties as President of the Society. He does not disturb himself about the children who find a precarious existence on the streets, where they are subjected to temptations that lead them to crime—shivering newsboys and flower girls that his society really ought to aid and protect; nor does he interfere to make easier the lives of the girls in shops and factories, who are subjected to debilitating positions in their work, and who hastily eat in ill-ventilated rooms their bits of dry and innutritious lunch and finally become invalids. The hospitals are filled with such, while in these institutions we do not find the children of the stage."

"I remember four or five years ago," continued Dr. Robertson, "a case in which I was called as a witness that illustrated the Gerry method. A lad who had played upon a bagpipe in the Fourteenth Street Theatre was brought before Mayor Hewitt, who, by the way, was a social and personal friend of Mr. Gerry's. I had made an examination of the boy, and found that his exercise in blowing this instrument had splendidly developed his chest and lungs. It was not an over-development, but an admirable one, and proved to me that the boy really had been benefited by the exercise. I so testified before Mayor Hewitt, and then I turned to Mr. Gerry, whose children—girls—I had heard had from early childhood been required to exercise upon bugles and cornets, in the quiet of their home; and I also heard that they were remarkably healthy girls, as I believed somewhat as a consequence of this exercise. I asked Mr. Gerry if this was not a fact. He admitted that it was. Whereupon his friend Mayor Hewitt dismissed the case, drily remarking that if Mr. Gerry's children played upon these instruments without injury, it was reasonable to believe that other children could do likewise."

The *Mirror* representative on Saturday visited the office of the Society for the Prevention of Cruelty to Children, on Twenty-third street, for the purpose of placing at Mr. Gerry's disposal all the space in this paper that might be required for a full description of the "many other cases" with which he did not wish to burden *The Mirror*'s columns. Candidly, *The Mirror* did not believe there were any such cases, and it did not propose to let Mr. Gerry refer to proofs that might substantiate his claim for purely rhetorical purposes.

A mild-mannered gentleman behind the Society's desk, in answer to questions, said that Mr. Gerry was sojourning at his rural residence, near Lake Delaware, in Delaware County, and that he would not return to the city until Thursday.

The reporter then asked for Mr. Jenkins, who is Mr. Gerry's superintendent. He, the mild-mannered man said, was also out of town, and for a longer period.

The *Mirror* representative then took out Mr. Gerry's letter to the Editor of *The Mirror*, and after explaining that this paper was anxious to grant all the space that might be necessary to show the cases alleged to be on the Society's records, and that it seriously concerned Mr. Gerry's argument, which would quite naturally be held in light esteem if these alleged "cases" were not furnished, the following dialogue took place:

The *Mirror* representative—"Had you any knowledge of this letter from Mr. Gerry to the Editor of *The Mirror*?"

The mild-mannered man—"Yes; I knew that Mr. Gerry had written the letter."

The *Mirror* representative—"Well, in the absence of Mr. Gerry and Mr. Jenkins can you furnish a record of these cases Mr. Gerry writes about?"

The mild-mannered man—"I could furnish

THE LELAND HOUSE

ALBANY, N. Y. SEASON OF H. P. SOULIER, Mgr.

Perfectly Equipped and Handsomely Redecorated. The Stage Enlarged and Auditorium Refurnished. The Only Theatre in Albany Suitable for High-Class Dramatic Performances. The Leland Is a **THEATRE** and **NOT** a Hall, and Its Receipts Are Not Dependent Upon the Working of Benefits.

Among the Attractions That Have Repeatedly Played This Theatre and Have Again Booked for Season of 1892-93 are the Following:

THE COUNTY FAIR,
HARLOW BROS' ATTRACTIONS,
W. H. CRANE,
ELAW AND ERLANGER'S ATTRACTIONS,
ROSE COGHLAN,
MODJESKA,
FANNY DAVENPORT,
ROBERT HARTSELL,
DOCKSTADER'S MINSTRELS,
LIMITED MAIL,
THE OLD HOMESTEAD,
RICH AND HARRIS ATTRACTIONS,
(Tosco, Etc.),
RHEA,
CHARLES MATHEWS COMPANIES,
PRINCE AND WEST,
ROSINA VOKES.

The Following Are Among the Successful Novelties Booked:

MASON-MANOLA CO., AUGUSTIN DALY'S FORESTERS, IMAGINATION,
THE VOODOO, CAPT. HERNE, THE ENGLISH ROSE, ETC.

The Following Desirable Early Time IS OPEN:

Nov. 14, 15, 16, Dec. 21, 22, 23, 24.
Jan. 2, 3, 4, 5, 6, 7, 9, 11, 12, 13, 14, 26, 27, 28,
30, 31.
Feb. 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 16, 17, 18, 27, 28.

Apply to F. F. PROCTOR,

Or FRANK DIETZ, PROCTOR'S THEATRE, NEW YORK

them if Mr. Gerry should authorize it, but not without his authority."

Thereupon the *Mirror* representative departed. And upon his return to this office, the following de-patch was sent to Mr. Gerry:

NEW YORK, Oct. 27, 1892.

To Elbridge T. Gerry, Delin. N. Y.

Mirror has space to cite all cases on record similar to that named in your letter. Your representative at Society refuses to furnish them without your authority. Please wire him to supply *Mirror* with this data early Monday.

HARRISON GREY FISKE.

To which, yesterday morning, the following reply was received:

LAKE DELAWARE, Oct. 27

Harrison Grey Fiske, *Dramatic Mirror*, New York: Impossible to furnish accurate dates and details while away from city and records. Unless to wire officer, who would not understand what is wanted,
ELBRIDGE T. GERRY.

Comment is unnecessary.

If Mr. Gerry's case of Myra Goodwin is neither isolated nor extraordinary, he has not seized the opportunity promptly afforded him by *The Mirror* to establish the fact. And if—which we must be pardoned for doubting—Mr. Gerry is indeed able to unearth many cases like Miss Goodwin's from the Society's records they will only go to prove the utter fallacy of his beliefs and assertions respecting the injurious effects to children of song and dance.

We have no wish to cut off Mr. Gerry from further efforts to respond to our challenge. We shall gladly set apart in our next week's issue as much space as he may require for that purpose.

It has come to this: Mr. Gerry must either prove his claims or accept defeat.

Hattie Harvey in Old Jug, season '92-5. * *

MESSAGES FROM MANAGERS.

CHICAGO, Oct. 27.—Richard Mansfield has just closed the largest week's business ever done in this theatre. Matinee yesterday, \$4,633. The house last night, \$2,866. Total on the day, \$7,499 gross; on week, \$10,668, an average of \$1,521.43 for the seven performances. We were sold out for last night on Wednesday last and stopped taking money before eight o'clock last night.
HARRY L. HAMLIN.

OTTAWA, Neb., Oct. 27.—Barrel of Money records largest Sunday business of season at Farnam Street Theatre to-day.
GEORGE H. NO. OLAI.

Hattie Harvey in Old Jug, season '92-5. * *

WANTED.

Orchestra of 9 Pieces

FOR THEATRE.
Address BRADY & GARWOOD,
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Alexandria, La.

OPERA HOUSE.

Population, 4,000. Open Nov. 2. For dates address
A. ALBERT.

WARNING.

JERRY, as played by J. W. SUMMERS

was written by me and is still under my control. I will hold every manager responsible for Royalty who allows him or others to play it without first showing authority and receipts for Royalty up to date. My attorney in New York will look after you when you come to the city.

The following plays were written by me and are under my control. They are rented, or for rent, still managers must see authority before production and date of Royalty receipt: ONLY A FARMER'S DAUGHTER (new version), THE IRISH CORPORAL, JERRY, ZOZO THE MAGIC QUEEN, ONLY A WOMAN'S HEART, HE, SHE, HIM, HER THE PLANTER'S DAUGHTER, THE BEAUTIFUL SLAVE, MARGUERITE, OUT OF SIGHT, ASLEEP AND AWAKE, etc., also FATE, by Bartley Campbell, somewhat modernized, NEW CLEMENCEAU CASE, with the American artist in Paris introduced, OUT OF SIGHT, sold to John J. McGee; my NEW UNCLE TOM, sold to Harry Webster. A Chicago manager had ONLY A WOMAN'S HEART last season. He paid ten weeks and showed authority the balance of the year, so managers must insist upon knowing that contract for the production of the play is in force.
C. R. GARDNER,
147 Broadway, N. Y.

JEAN VOORHEES has the right to tour the West with three of the above plays, and T. E. Mills and George W. Lorenson have FATE, but they should always have the documents to show their rights.

ROBERT

WHITTIER

At liberty after Nov. 1. Light Comedy or Juvenile business. At present doing leading pantomime, Fall of Nineveh. Address this office.

GREAT CHANCE.

LONDON, ENGLAND.

GLOBE THEATRE TO BE LET.

One of the fashionable houses of London, situated on the Strand. Holds 500 at ordinary prices. Entirely re-decorated, refurnished, and lighted throughout by electricity. Rent, \$500 a week, inclusive of all rates and taxes, and contributions. Weekly expenses, including gas, electricity, front staff, firemen, and housekeeper, \$200. Dimensions of stage, extreme width, 50 feet; extreme depth, 27 feet; proscenium opening, 27 feet. Apply to ROBERT WILLIAMS, Esq., Attorney, Norfolk House, Norfolk Street, Strand, London, or for theatrical details to A. and H. BLACKMORE, 21 Garrick Street, London.

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New York all the Year Round.

Business address, KOSTER & HALL'S OFFICE West 24th St. Hours, 12 to 3.
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Miss KATE SINGLETON
Disengaged. First Old Woman and Shakespearean Characters. Address *MIRROR*, or 50 E. 24th St.

The Success of the Season!

ARTHUR LAW'S COMEDY-DRAMA, DARTMOOR

PRESENTED BY
J. H. GILMOUR

And a Great Cast including BETTINA GERARD, OWEN WESTFORD, and LITTLE MARGUERITE FIELDS. Under the Management of H. A. GUYON.

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Mr. Gilmour, as Dick Venables, is the villain, and his contrast of pathos and comedy, his vices and his virtues, makes of the character one that is not readily forgotten. Miss Gerard's beauty, grace, her reserved force and perfect adaptability to her roles will make her a permanent favorite. The entire cast was good, especially noteworthy being Little Marguerite Fields, Miss Adelaide Cushman, and Messrs. Owen Westford, and Littlefield Power. The house was large and appreciative, and there was no doubt of its thorough enjoyment of Dartmoor in its conception by the author and its production by so good a company."—*Washington Star*, Tuesday, Oct. 18.

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IN OTHER CITIES.

PHILADELPHIA.

OCT. 28.
James Jay Brady's "laureate comedians," as that manager naively announces his clever stars, Hallen and Hart, presents the only novelty of the week. The great popularity of Hallen and Hart in this city assured a cordial reception for their new farce. The idea, large audiences attending the Walnut all the week. Successful pieces of this order are seldom written. They are more frequently made after weeks of untiring labor. The desire to have everything new and up to date is evident and commendable in the idea, and it will doubtless prove a worthy successor to *Later On*. The Family Circle, preceded by Mrs. Burnett's curtain-raiser, Young Love's Dream, 2:25. Miss Helpert 2:30.

One would think, after witnessing the reception accorded to Charles Frohman's stock co., that an old organization of established favorites had returned. This is the second visit of this co. to our city and their fortnight's stay at the Opera House will furnish another triumph. It is regrettable that they will only be seen in *The Lost Paradise*, thus affording no chance to display the versatility of the artists. Two additions were noticed since the last appearance of the co. here.

Charles O. Harrows and W. H. Crompton are the new comers. It is unnecessary to state that they are up to the high standard of all of Mr. Frohman's players. Fanny Davenport will open her season here in *Cleopatra*.

A Trip to Chinatown is at the Chestnut for a four weeks' stay.

Richard Golden's hayrack of fun, *Old Ted Protry*, is reaping another harvest at the Park. The popularity of this burlesque play increases with age. Nevertheless, Mr. Golden is actively preparing to produce a successor which is to be known as *Protry's Terrors*. The atmosphere that this play brings with it is refreshing after being tortured with the surfeit of farce that has been our lot. Dr. Bid 2:25.

The two weeks that Charles Frohman's Mr. Wilkinson's Widows stayed at the Broad was peculiarly disappointing. The co. is strictly first class and the farce a successful one, so no fault lies in that direction. Wilton Lockwood and George W. Leslie left the co. this week, the former to rehearse in Bronson Howard's *Aristocracy*, and the latter to replace Paul Arthur in *Jane*. The *Grey Mare* 2:25.

About the most delightful performance witnessed this week was at the Grand Avenue. The progressive spirit that has characterized George Holland and his work since his assumption of the managerial chair is beginning to find appreciation from the Philadelphia press and public, and the S. R. O. sign has been displayed nightly. Dion Boncourt's *The Shanghai* was the magnet that attracted these crowds, and I am pretty positive in stating that this successful comedy never received better production. Frank Doane played Conn and added to his laurels. The rest of the co. filled congenial roles. The scenery was the finest ever seen in this house. Fanchon 2:25.

The sudden change from an organization composed of star artists presenting grand opera, to a second rate opera co. producing *Said Pasha* was too much for the patrons of the Grand Opera House, and resulted in a slight frost for the Katherine Bernmaine co. The star is a very clever artist, possessed of a good voice and all the qualities essential to a comic opera prima donna, and if the rest of the co. were up to her standard, all would be well. Same co. in *Amorita* 2:25. James O'Neill in *Fontenelle* at Nov. 1.

Lewis Morrison's performance of *Mephisto* in *Faust*, at the Empire, is one of the delicacies of our season's theatrical banquet. His work is generally known and universally praised, making comment here unnecessary. It was expected that he would produce *Richelieu*, but the demand for *Faust* was so great that it was decided to delay his performance of the famous Cardinal until his next visit, which is only a few weeks off. He has attracted large houses. A Railroad Ticket 2:25.

Mark Murphy in *O'Donoh's Neighbors* appeared to fill a long felt want at the National. This farce has always been bright and pleasing, and generally receives a royal welcome in this city. New specialties and business are noticeable since its last appearance here, strengthening the general effect. The co. contains some well-known and popular players. James H. Wallack in *The Cattle King* 2:25.

The Two Sisters pleased a fair-sized attendance at the People's.

Richard Anderson in *The Indian Hero* won applause and pecuniary gain at the standard. Gray and Stephens, assisted by quite a few quadrupedal thespians, played without profit at Ford's.

Eight Belis is at the People's 25, and the Two Joins played *Forepangh's* the same week.

The variety houses did particularly well this week. Hyde comedians filled the Arch nightly. The Fay Foster co. pleased many at the Lyceum, and Sam T. Jack's *Lilly Clay* co. made new friends at the Kensington. Next week Reilly and Woods at the Arch; *Lilly Clay* co. at the Lyceum, and Gertrude Emmet at the Kensington.

Kellar continues to mystify with profit at Egyptian Hall, and Carnecross' always contains a crowd. The *Stijon*, as is usually the case, entertained happy audiences of large numbers.

The Shactford Opera co. reopened the Palace 25, with *Said Pasha*. An Herculean effort is to be made by J. H. Hurst, the business manager H. R. Jacobs has installed, to make the house a success. Comic opera will be tried for three weeks, after which we shall have melodrama and farce.

Camden is finally in the swim with a handsome new theatre. Everything in the front and back of the stage is modern and up to date, and Mr. Durbin can congratulate himself on his superbly equipped playhouse. Tar and Tartar opened the house 25, before an audience composed of Camden's best citizens. *Fantasma* comes 25. There is no reason why this should not be one of the best three-night stands in this part of the country.

Manager Holland has engaged Alice Esden, an English actress, who will make her American debut at the Grand Avenue 25, in *Terri*, a play she is said to have been successful in in England.

Francis Wilson was in town last week, visiting his relatives and innumerable friends. He visited several of our theatres while here.

The American Bill-Posting Company is now the target for attack from several newspapers of this city. In this battle the newspapers have the authorities with them, the Mayor having sent a message to the City Council requesting legislation regulating bill-posting. This will be a shock to traveling cos depending on flaring and suggestive three-sheets for their patronage.

Grattan Donnelly, the playwright, has returned from abroad, and is now seen about town. He has several contracts for plays that he is working on.

Lottie Forrest, wife of William Thompson, manager of New York Day by Day co., has entered suit for divorce. She is at present residing in this city, and will make her permanent home here.

Max C. Anderson, ex circus manager and proprietor of Wonderland in Wilkesbarre, Pa., is in town looking for a site for a theatre or museum. He is undecided whether to build here or in Chicago or Baltimore.

The German 26, playing at the Germania, this city, will give performances in the Thalia Theatre, New York every Sunday night.

Minnie Seligman was to have given the production of *My Official Wife* at the Park 35, but illness will delay her opening. Mr. Potter of Texas is in the week.

The subscription list has started encouragingly for next summer's season by the Grand Opera co. at the Grand Opera House.

Harry B. Smith entered judgment against Thomas W. Prior 25, on a note dated 25, payable on demand for \$500. When the Tar and Tartar co. were playing here last April, manager Nixon and Zimmerman loaned Harry Aske, then manager, \$500 to leave town. Last Saturday when settling with the Jupiter co., Nixon and Zimmerman withheld the \$500. Mr. Prior protested, claiming that this co. had nothing to do with the other, but all to no avail. Mr. Prior then gave Mr. Smith, the librettist, a judgment note for that amount, as an easy way to settle the matter. An attachment was then served against Nixon and Zimmerman as garnishers. JOHN S. CAVASAGH.

NEW ORLEANS.

The amusement season is now well under way.

all the places of the city being open and doing a good business.

An event of the greatest importance to the lovers of legitimate drama was the appearance of the Ward-James comb. at the St. Charles Theatre 25. The tracheas were well received and have done a fine business. Kidnaped 25.

Katie Emmet, who opened at the Grand Opera House 25 in the new Irish drama, *Killarney*, has met with great success. She makes a most winsome colleen, dances nicely, sings sweetly and acts naturally. She is supported by a good co., and was heartily welcomed here. Effie Elisler and C. W. Coudlock in *Hazel Krieger* 25.

Another farce-comedy, *The Hustler*, is at the Academy of Music this week. On 25, M. Palmer's stock co. will appear in *Alabama*. J. H. Stoddard, Francis Carville, E. H. Holland, Odell Williams, and Jennie Eastace will be in the cast. This co., mainly new to us, will revive all the old-time popularity of *Alabama* here.

The French Opera season is also well under way. Already *La Juvie*, *Faust*, *L'Africaine*, *La Traviata*, and *Robert le Diable* have been given. The co. is a very fair one, containing some artists of great ability. The usual repertoire of operas will be given until later during the season when several new operas will be produced.

The Weston Brothers, continuing their stay at the Garden District Theatre, are this week playing *The Two Lucky Boys*, a new play which is being tried on the canter. Walter Verona's *Carnival of Novelties* 25.

Fritz Morris is in the city as a representative of A. M. Palmer's co. in *Alabama*. He is also on a bridal tour, having married a charming New Orleans girl, Miss Ida Dryer. Mr. Morris is just from the Pacific coast.

Harry Schuman, of the Devil's Auction staff, who was left off at Atlanta some time ago, has recovered and joined the co.

E. D. Shaw, business manager of Effie Elisler, is in the city. LAMAR C. QUINER.

BOSTON.

OCT. 28.

Not a week since the season began has seen so few changes of bill as this. All the larger houses continue their attractions with the exception of the Grand Opera House and the Bowdoin Square.

At the Columbia William Lestock's comedy, *The Sportsman*, has made a success. It is an adaptation from the French of Georges Feydeau, and is one of the merriest pieces that has been seen here for a long time. Filled with complications that keep the spectator in constant laughter. It is admirably acted by Charles Frohman's comedians, Joseph Holland and M. A. Kennedy being extremely successful, while Charles Abbe repeats the hit which he made time and again. Nothing could be better than the *George Brown* performance of *George Brown*, while Minnie Fittler and Katherine Craven are successful in smaller parts. The co. will only stay here one week after this, for Jane is to be revived at this house 7-25, and the comedy season will close 7-25. *Surrender* will be produced 25 with Minnie O'Leary, Louis Aldrich, and Clement D. Bainbridge in the principal parts.

Agatha is now in its last nights at the Museum, and Mr. and Mrs. Henderson's successful comedy will be taken off 25 to make way for a revival of *School*, in which the members of Mr. Field's clever co., who have not appeared this season, will be given opportunities. Preparations are already under way at this house for the production of Miss Merington's *Good-Bye*, and Mr. Field has just completed arrangements with Mary E. Williams, the novelist, by which her new play, entitled *Red Robin*, will be produced at the Museum in the near future.

This is the last week of Denman Thompson's more than successful two months' engagement at the Boston. The *Old Homestead* now goes out on the New England circuit. Joseph Jefferson will follow for a week in *Rip Van Winkle*. There has been an unusual demand for the seats for this engagement, and it is for too short a period. Mr. Thompson will give *The Babes in the Wood* a sumptuous production, following *Rip Van Winkle*. The Lyceum Theatre co. concludes its three weeks' engagement at the Hollis Street. The *Grey Mare* had a very successful series of performances, the revival of *Uncle Sam* drew large audiences, and *Now Square Kate* and *The Wife* will bring the co. to a very successful close. Marie Tempest follows 25 in *The Fencing Master*, which will be given for two weeks.

Dugby Bell has made a decided success in Boston, and every night when the curtain goes up it is before an audience filling all the orchestra seats, while the galleries are sure to be well filled. Dugby Bell and his wife are a real success in *Red Robin*, and it seems like a visit from old friends to have them with us again. Louise Montague, too, has hosts of admirers here, and her song in the first act is sure of an encore every evening. In fact there is hardly a number in the opera that is not encored. Tar and Tartar follows Nov. 7.

Few organizations can boast a better chorus than the Henry Mapleson Opera co. which is giving *Faust* at the Tremont. It is large in numbers and the voices are excellent. The members are under perfect control, and the ensemble numbers are given with striking effect. The *Carmen* matinee has been much more than anticipated, and large audiences have been delighted by the spectacle. This is the last week of these entertainments at this house.

Lewis Morrison has returned to the Bowdoin Square with his production of *Faust*, which made a tremendous hit at this house last season. The engagement is for a week only. The *Bottom of the Sea* following, and then *Evans* and *Sloey* for two weeks.

An old favorite is at the Grand Opera House in the shape of *The Silver King*, which is being given by Carl A. Hawkins and his co. *Maudie* follows 35 in her new play, *Lenora*. Annie Eva Fay's spiritualistic performance is so extremely successful that arrangements have been completed for another exhibition 35.

In the lobby of the Park are two pictures of scenes from *A Temperance Town*, but these are the only indications that any other attractions are coming there this season. Why should they? *Rip Van Winkle* continues to turn people away at every performance. At the concert 25, there was a composers' night, and Gustave Kerker, John T. Graham, Adam Leel, William W. Faust, Harry J. Leslie, Julian Edwards, and Edward E. Rice conducted the performance of their own compositions. The *Rento-Santley* co. is at the Howard Athenaeum.

James F. Hoy's *Meteors* are the attractions at the Palace.

Ranch is revived at the Grand Museum. This is an extremely popular play at this house.

Go-Won-go Mohawks, who played a successful engagement at the Lyceum 17-25, will go to Europe at the conclusion of her present season.

Charles A. McArthur, who made more friends in Boston than he could count when he was here two years ago as press agent at the Park, is in the city doing advance work for Marie Tempest and *The Fencing Master*. When he first came around to the newspaper offices he received an ovation, for few agents ever become as popular in a city as Mr. McArthur was here. It is needless to say that *The Fencing Master* was boomed in the most emphatic manner.

Amann, the facial mimic, is to play an engagement at the Grand Opera House Nov. 16-26. He concludes his visit to America with the Boston engagement and will return at once to Paris.

JAY B. DENTON.

LOUISVILLE.

OCT. 28.

Nat C. Goodwin in *A Gilded Fool* and *The Nomine* is drawing to the capacity of the house at Macaulay's. The former play is new here, and is exciting the most favorable mention from the local critics. The co. in which are Mabel Amber, Minnie Dupree, D. G. Wilson and others is a well-balanced one. Macaulay-Prentiss 25-29.

The Masons are dark. It will reopen 25 with *Bulls and Bears*, followed by Dugby Bell, Stuart Robson, and Margaret Mather.

The engagement of A. M. Palmer's co. in *Alabama* at the Auditorium was a brilliant success. Francis Carville, J. H. Stoddard, Odell Williams, and others of this fine co. established themselves high in favor, and the beautiful play was thoroughly enjoyed.

Lillian Russell will be the Auditorium's next attraction.

Pack's *Red Boy* drew large houses at Harris'. It has been seen here numerous times, but seems to

add to its drawing power. Marie Hubert Frohman in *The Witch* 25-29.

Augustin Neuville in *The Boy Tramp* and *The Cannon Ball Express* three nights each is the bill at the Bijou. Both plays are highly sensational and well put on. *Old Oscar* 25-29.

At the New Buck Wheel and Martell's Own Specialty Show is attracting large business. The co. is made up of the cleverest people obtainable in the specialty line and compares favorably with any organization traveling. *Miss Hill's World of Novelties* 25-29.

Walter S. Mathews has closed season with Margaret Mather, and returned to his home in this city. He will probably embark in mercantile business here and abandon the stage. He has abundant means, and an interesting family.

R. L. Britton, of Harris, Britton and Dean, is spending a few days here upon business connected with Harris Theatre. Mr. Britton was formerly a resident manager of the house and has many friends here.

The Whiskens are to put their big success, *The South Before the War*, in the higher-priced theatres. They announce an engagement at Macaulay's 31, continuing three nights.

Joseph Arthur was royally entertained by relatives during the engagement of *Blue Jeans*. His family name is Smith, and his immediate connections in this city are numbered among Louisville's 25.

The Auditorium's management promises its patrons a musical winter. Beginning with Lillian Russell, Theodore Thomas, Sousa with his band, and Padereaux to follow.

Elise Le Four, supported by Edwin Rostell, will make her debut at the Masonic Nov. 3 in *Hernani*. The Forepaugh Circus drew two very large audiences. Show good. Frank Redmond, the treasurer, was presented with a diamond ring by attaches of the show during its stay here.

CHARLES D. CLARKE.

CHICAGO.

OCT. 28.

The crowds that will visit Chicago the latter part of this week to witness the dedication of the World's Columbian Exposition Buildings will be in the evenings, and as a matter of course will flock to the theatres for amusement, and a rich harvest is looked for by the theatrical manager. If Chicago had twice the number of places of amusement it is it would still be unable to entertain the large number of visitors who will be inside its hospitable walls, and clamor for admission to the playhouses in the evening. The only counter attraction is one night of fireworks.

The English opening of the beautiful Schiller Theatre took place 17 with *Giulio*. The house was comfortably filled. A march called "*The Gloriana March*," written by Mrs. Anna E. Sherlock and dedicated to Charles Frohman, was played during the evening by the orchestra, as was also "*The Herald Walk*," composed by Harry Falkman, musical critic of the *Chicago Herald*, and an overture dedicated to the Chicago Elks, who were present in large numbers. The same 25.

Richard Mansfield commenced his second week at the Grand Opera House 17 in *A Parisian Romance*, which he will repeat Thursdays; *Ben Brummel* Tuesdays and Fridays nights, and Saturday matinee; *Wednesday evening Nero*, and Saturday evening *Dr. Jekyll and Mr. Hyde*. All of these plays the public are familiar with, and it is unnecessary to say the Grand's seating capacity is being tested. Mr. Mansfield's playing of these never lovable roles are most admirable, and his portrayal is so delicate that though the part be repulsive, it claims one's sympathy and pity. The support of this excellent actor is exceptionally strong.

Of all the welcome entertainers that visit Chicago annually, little Rosina Vokes takes rank among the leaders. This charming actress always has her train of followers, and at every visit makes additions to their number. There is no doubt but that Miss Vokes has a great many mannerisms, and she has also been accused of sameness, and while such it must be admitted exists to a certain extent, the public don't, to all appearances, seem to mind, and will sit through her whole repertoire evening after evening, without tiring. The *Paper Chase*, the comedy presented this week at *Harley's*, is a piece on a line with *A Scrap of Paper*, though not so long. The play will bear the blue pencil. It should be condensed; it is long drawn out, though capital at times, and the characters are well drawn and finely played. Felix Morris and Miss Vokes were brilliant in excellent parts, while Messrs. Thorpe and Gottschalk were delightful, especially the latter. Four new members have been added to the co. since last here—Walter Granville, Franclyn Regill, Marie Hilver, and Blanche Burton.

The City Directory is at the Columbia this week.

W. H. Crane continues to attract immense audiences to McVicker's Theatre with *The Senator*. This favorite comedian appears to better advantage as *Senator Rivers*, than as the American Minister, and for that matter the whole co., having a wider field of comedy than in the *Senator*, are seen at their best. Annie O'Neil has been advanced to the position of leading lady of the co. This is the fourth and last week of one of the most successful engagements Mr. Crane has ever played in this city. Thomas W. Keene in *Richard III* 25.

The twenty-first week of the brilliant run of *Alf Baba* began Sunday before an audience that occupied every seat in the large Chicago Opera House. The new specialty of Foy's has made, of course, a great hit, and the work of Bianchini, the dancer, is one of the biggest features of the performance, and is causing much favorable comment.

A long-lost effort to event in the sporting world, if not in the theatrical, was the coming of Champion James J. Corbett in his play *Gentleman Jack*, at the Haymarket, and his many admirers here are packing that theatre to the doors every night. Corbett is supported by a good co. Harrison and Bell's comedians in *Little Fopp* 25-29.

The Windsor Theatre has the comedy-drama *The Danger Signal* this week, and a prosperous week's business is being done. *Ann Bridget's Baby* 25-29.

The Pulse of New York is being presented at this theatre this week by a co. well suited to that class of play. Houses well filled. *Siberia* 25-29.

A capable co. are presenting to the clientele of the Clark Street Theatre the realist drama, *The Midnight Alarm*. The scenery used in this piece is both elaborate and expensive, and is one of the foremost features of the entertainment. Large and highly pleased audiences. Lost in New York 25-29.

The Casino sees no lessening in the number of its visitors to witness *Haverly's Home Minstrels* in *Tom Lewis* new sketch entitled *Sister Apple* Jack, and a revised edition of the afterpiece, *Sousa's Sardinia Band*, with other specialties.

Florence Lindley in *The Pay Train* commenced a week's engagement, Sunday, at the Alhambra, supported by a fair co. A good business is being done. *The Bachelor* 25-29.

The People's Theatre has the Henry-Muldoon Burlesque and Athletic co., which is made up of a number of good specialty performers and athletes. Large houses prevail. *Alice in London* 25-29.

Joseph A. Bruce in his melodrama, *The Black Hawk*, is at the Criterion, and lost in New York is claiming the attention of the patrons of the Academy of Music; both are drawing well.

At one having McVicker Theatre stock for sale can dispose of it if they wish. Joseph Brooks, W. H. Crane's manager, is on the look out for some. Mr. Brooks knows and thing when he can get it.

The concerts at the Auditorium given by Sousa's New Marine Band are proving successful beyond the most sanguine expectations. The band is rapidly getting into perfect working order. Mr. Sousa and the basses of the venture are deserving of the congratulations bestowed upon them by enthusiastic and grateful music-lovers.

Next Saturday evening the Chicago Orchestra, under the direction of Theodore Thomas, will commence its season at the Auditorium, and tickets, both season and single, are being sold like hot cakes, which gives good promise of a more peculiarly successful season than last year. Friday afternoon and Saturday evening of each week will be the days on which the concerts will take place.

Dedication Day (25) the magnificent organ of McVicker's Theatre will be brought into use. Mr. Theodore, leader of the orchestra, is preparing a medley of the national songs for the occasion.

Mr. and Mrs. A. M. Palmer arrived in this city Saturday morning to attend the dedication ceremonies, and for Mrs. Palmer to attend the meeting of the Board of Lady Managers of the World's Fair, of which body she is a member. As soon as

they arrived Mr. Palmer hastened to the bedside of a son, Charles Harris, at St. Luke's Hospital. Mr. Harris was delighted at the visit.

Wemyss Henderson, who has been managing the New York run of *Snub*, arrived in Chicago Monday, where he will remain for some time.

The report that Barker Eastman, dramatic critic of the *Chicago Evening Journal*, and Ju. L. Marlowe, were engaged to be married, and which was published by a certain more or less reliable New York dramatic newspaper, above the name of a much over zealous news hunter of this city, is emphatically denied by Mr. Eastman himself, and he ought to be in a position to know. He says there is not a particle of truth in the report. The gentleman in question has been put to a great amount of trouble and embarrassment, and he feels doubly annoyed and incensed by reason of his giving his personal assurance to the said correspondent that the rumor was untrue. Mr. Eastman met Miss Marlowe socially for the first time during her last visit to this city, and he is at a loss to understand how such an idea as an engagement could have been spread. He feels deeply the extreme annoyance Miss Marlowe will be put to, and embarrassment attached to it, and he desires it distinctly understood (I speak with authority), if only for the sake of Miss Marlowe, that the report is entirely unfounded, and must have originated in the mind of the man who published it. For his newspaper caused him to forget—intentionally or unintentionally, I know not which—the delicate position in which he would place two young people by his "fake."

LYSTER J. CHAMBERS.

CINCINNATI.

OCT. 28.

The applause which nightly greeted the production of *Blue Jeans* at the Grand week of 17-25 was very evenly apportioned among these clever artists, A. Moreland, Wallace D. Saw, Charles E. U. Hill, Laura Burt, and Jennie Goldthwaite. The saw-mill scene in the third act was an effective piece of stage mechanism, and the *King San Roarers* discoursed the time honored strains of "*Annie Laurie*" in a fashion that nightly evoked a hearty encore. The *Le-de* of Champagne 25-29; Across the Potomac 31-35.

At the Walnut Street Theatre Sydney Rosenfeld's sparkling comedy, *Imagination*, was presented in attractive style during week of 17-25 with excellent results pecuniarily. The cast was exceptionally strong throughout, the more important roles being ably handled by Lizzie Hudson Collier, Anna Belmont, Wright Huntington, Alf Hamilton, Harry Hutto, and W. E. Wilson. Richard Mansfield 25-29 in repertoire with Beau Brummel as the initial bill.

Archie Boyd, who years ago served as so admirable a foil for Neil Burgess in *Ven*, gave an intensely amusing portrait of Uncle Josh in *The Old Homestead* during week 17-25 at the Pike, and it is safe to assert that no more attractive entertainment has been witnessed at this popular house during its career as an amusement resort. James Norrie's singing was nightly encored, and *Henrietta Irving* as Aunt Watilda proved herself a thorough artist. *Clay Clement* in *The Belles* 25-29.

Dan Hart's melodrama, *Underground*, with Frans Karrington as the hero, Tom D. Olson, proved a decided attraction at main's week of 16-25. The scene of the play is laid in the coal mining region of Pennsylvania, and the third act, representing the miners actively at work, was encored nightly. E. H. Lay, Henry Ham-com, Ruth Macanay, Tony Murphy, and Alfred H. Verly in the more prominent roles were notably good. Joseph Murphy 25-29 in *Kerry Gow* and *Sam Rime*.

At Henck's, Robert Griffin Morris' melodrama, *For Love and Money*, constituted the attraction 25-29. The production was in a measure handicapped from the outset, owing to the insufficiency of its stage setting, and the cast was in several respects far from satisfactory, though Zaida Worth and the Messrs. Steele and Waite did their utmost to atone for the shortcomings of their associates. James I. Corbett in *Gentleman Jack* 25-29.

The Windsor Opera co. began its four weeks' stay at Harris' 25, presenting *The Two Vagabonds* as the opening attraction, supplemented during the week by *Rocaccio* and *Falka*. Dorothy Morton replaced Susie Kirwin in the leading roles very acceptably, and the old favorites, Messrs. Conly, Trendick, and Kolbe and Belle Hamilton and Fannie Lyons were well received. The several operas were handsomely staged.

Miss Hill's World of Novelties proved to be a vaudeville attraction far above the average at the P. O. L. week of 16-25, and the attendance served to attest the fact that the clientele of the Peoples' appreciate a first-class attraction. The main features of the programme were Bryant and Saville's musical act, Estelle Wellington's vocal selections, Miss Hill's club singing and the caricature sketch of *Demasation* and *Minnie Bell*. Fields and Hanson's specialty co. 25-29.

The local managers on 27 discharged all of the union stage hands in their employ, and propose to operate hereafter on a non-union basis. Among those to step down and out were George Fields, who has been identified with the Grand for twenty years, and Charles McKames, who and been connected with the Peoples' for several years, and both of whom were held in high esteem by their employers. The discharged stage hands propose to ask the co-operation of the local Labor Council and will, it is claimed, proceed to boycott several of the theatres. The change in the stage hands was not perceptibly felt on Monday night at any of the houses, and the managers all agreed that the move would entail no serious trouble at any of the theatres.

Robert Griffin Morris, the author of *For Love and Money*, was obliged to assume a rather important part in the play at Henck's 25, owing to the sudden retirement of one of the members of the co. The advance sale for James I. Corbett's week at Henck's is reported as exceedingly large.

JAMES McDONOUGH.

BALTIMORE.

Fanny Rice in *A Jolly Surprise* drew good houses at Ford's 17-25. *Dartmouth* 25-29.

A Texas Steer was presented at Harris' Academy of Music 17-25. Tar and Tartar 25-29.

The Fencing Master, with a new emphasis in the leading role, supported by a good co., headed by Hubert Wilde drew large and cultured audiences during the week. Mrs. Potter and Kyrie Bell 25-29.

At the Holiday Street Theatre large audiences gathered to witness the seven Nubian lions disport themselves in a drama entitled *Under the Lion's Paw*. This play is a spectacular melodrama without stirring incidents and thrilling situations. In the menagerie scene the lions are put through their paces by their trainers, E. D. Boone and Millie Carliotta. New York Day by Day 25-29.

Tony Pastor's co. drew well at the Howard Auditorium. The co. is a strong one, including vigorous Margie Cline, Bessie Bonelli, Sully and West, the Savans, Birdie Brighting, Ward and Vokes, Glenor, Darrot Brothers, and George Austin. The prices were increased during this engagement. *Owls* Comic Opera and *Vaudeville* co. 25-29.

Kernan's Monumental Theatre has been filled all the week the attraction being the London variety girls. Hyde's Specialty 25-29.

Harris' Theatre. Business good. Two Old Crocodiles. Mr. Norton, of the Duquesne Theatre, is here on a short visit. The Exposition closed its doors 22, after a very successful season. Lillian Russell is booked for an early appearance at the Duquesne Theatre. An extra matinee will be given at nearly all the theatres. Edith Hall, Violet Carleton and Miss Williams joined The Kid co. here last week. C. L. Davis, of the Alvin, has gone East to Superintend rehearsals of his co., which will open in Alvin Joslin at Rochester at an early date. The Press Club benefit Nov. 18 promises to be a big affair. It will take place at the Duquesne Theatre. R. J. DONNELLY.

CLEVELAND.

OCT. 27. There have been openings and openings in this city, but as far as my memory goes, I cannot recall two such openings on the same night as were enjoyed by 8 Bells at the Lyceum Theatre and The Isle of Champagne at the Opera House. At both houses long before the raising of the curtain there was not a foot of standing room left and hundreds were turned away unable to get within a rod of the doors. Everything points to a week of unexampled prosperity at each of these houses. Frank Tracy is now here heralding Captain Herne, which will be at the Lyceum next week. Thomas Q. Seabrooke has a money-winner, and genial Charley McGeachy may be congratulated on the success his star is achieving. The Isle of Champagne is purely and distinctly an American production, and is far superior to many of the French and German works now being crammed down the American throat. The co. is large and competent, the opera beautifully staged and mounted, and the music and fun-making up to the standard. What more could be desired? Seabrooke has an extremely fat part as the King, and his charming wife ably second him. Minnie Landis has improved greatly since I heard her with Emma Juch. Mile. Qualita danced a *fus de bal* with her accustomed entrain. Superba next, to be followed by A Temperance Town. The Bungalow fairly at H. R. Jacobs' Theatre. The cast this season is very inferior, and the business suffers in consequence. Eugene Moore as William Lewis works hard, but he is not a Lipman. A charming little girl sang and danced very prettily, and made the hit of the piece. Richard Golden 24-25. Long before I reached the door of the Star Theatre on Monday night I knew Tom Mico was in town, the blaze of light scintillating from the entrance announcing his presence planter than words. Who could gaze upon the magnificent cluster of diamonds nestling so tenderly in Tom's immaculate flannel shirt and ever forget it? Tom has not got his good show as usual this week, but everything draws at the Star, and hence business did not suffer. Lew Hawkins is the cleverest man in the part. He and Jack 24-25. Hurrah for Columbus! Two such billed attractions as Isle of Champagne and Eight Bells have not come to town this season. South Before the War played to the largest week's business ever done at the Star Theatre. Clark Ball is here with the City Club. Al Henricks saves his fingers were nearly worn to the bone Monday evening selling tickets for Eight Bells. Maybe De Wolf Hopper, Digby Bell, and the rest of the theatrical big-balls are beginning to realize that Cleveland has some shakes of a club. Up this way we dub them the "World Beaters." E. S. Willard will be here election week. Your correspondent is indebted to Cecil Clay for numerous courtesies during the engagement of his talented wife, Rosina Vokes. I am riding up my lobs for a five-mile tramp in the Columbus Day parade, in order that I may be in proper condition to appear as high private No. 1 in the Washington review scene in Captain Herne. My conception of this part is so perfect that Frank Tracy wants to carry me along, and feature me for the season. W. M. GOODHUE.

ST. LOUIS.

OCT. 26. James T. Powers appeared in his new comedy, A Mad Bargain, at the Olympic Theatre week of 26-27. Star, co. and play made a success. W. H. Crane 24-25. Nellie McHenry at the Grand Opera House in A Night at the Circus did a big business. Miss McHenry is a favorite in St. Louis, and in her present farce-comedy she has an excellent opportunity to introduce a number of pretty songs and dances. She appears in several characters, showing her versatile versatility. Her support is good and includes some very clever fun-makers. Julia Marlowe in a repertoire 24-25. Incog. A curtain-raiser, called The Salt Cellar, introduced the comedy the early part of the week, and the latter part The Man About Town was given. The attendance was very good. Across the Potomac 24-25. Lew Dockstader's Minstrels gave a farewell performance at the Lyceum 26. Thomas W. Keene opened his second week beginning 27, at the Lyceum giving Richard III. and a repertoire. Mr. Keene has given his production in a most artistic and elaborate manner, acting most naturally and with ease and force. Attendance good. The Prodigal Father 24-25. Pete Baker appeared in Chris and Lena at Marvin's to good audiences. His songs were warmly received, and his co. gave him good support. A Turkish Bath 24-25. A welcome change was made at the Standard Theatre in the engagement of Gus Hill's Vaudeville co. The co. is a good one, and comprises many clever people in their line. Attendance good. A Parisian Sensation next. George Wiseman, a well-known church choir singer, sang his debut Sunday night with Lew Dockstader's Minstrels, and has joined that organization. Several attempts were made to burn Pope's Theatre 28. Fortunately there was no motive on that day, or there might have been serious consequences. There was no damage done to the theatre proper, and only a little done to the building. The Exposition closed 22, after forty days and nights of prosperity. It has been one of the best of many seasons. Will Dickson, manager of Thomas Keene, is an old St. Louisian, and he was royally entertained by his many friends while here during the two weeks of his star's engagement. Gilmore's Band will remain in St. Louis until 29, and in the meantime will have a benefit at the Exposition, led by their new leader, Col. D. W. Reeves. W. C. HOWLAND.

KANSAS CITY.

May Stewart, of this city, made an ambitious start toward stellar honors 23-25 at the Coates. She had no previous stage experience, but acquitted herself very well, appearing in Ingomar, Romeo and Juliet, and The Hunchback, and delivering her lines naturally and effectively. Her elocution was good, costumes appropriate and in good taste, and her carriage graceful and natural. The co., with the exception of Franklin Quimby, was poor, and must be improved to succeed on the road. The audiences were large and friendly, and liberal with applause and floral offerings. Sol Smith Russell's excellent performances of A Poor Reunion and Peaceful Valley filled the Coates with well-pleased audiences 27-28. Clara Morris 27-29. John C. Rice in A Knotty Affair was a novelty, and drew well at the Grand 26-28. The Colonel 27-29. Our Irish Visitors visited the Gillis 28-29, and drew good houses. Sam J. Ryan and Lottie Gilson took the leading parts. The Harvest Moon 27-29. Gus Hill's Vaudeville co. will come to the Ninth Street Theatre 23-24. The Elks' benefit will occur at the Coates, and all the cos. here this week will assist. FRANK R. WILSON.

JERSEY CITY.

John L. Sullivan appeared in The Man From Boston at the Academy of Music 26-27 to large business. At several performances the motivated

condition of the star was such that critical consideration of his work or that of his company was out of the question. The mere fact of beholding the champion champion attracted the curious, but aside from having a chance to see him, there was little to please the spectators. Underground 24-25. Weber and Fields' co. was the attraction at the New Opera House, to fairly good business during the week. The specialties, as a rule, are of the best order. The Musical Blacksmith act of Drummond and Staley was cleverly arranged, and the negro melodies of Maud Hunt received encores. Martin Hayden in Held in Slavery 24-25. L. O. F.

DENVER.

The Broadway was dark week ending 27, except when a ball was given for sweet charity during that week. Milton Nobles had a fine house at his opening last night, 27. He produced For Revenue Only, and before the week closes will give his other new work. Mr. and Mrs. Nobles are very great favorites here. The Taber held The Ensign, and it carried away a good deal of money. It is a good attraction. This week is taken by local entertainments. Lillian Russell 21-22. At the Bijou, or Wonderland, a specialty bill of some account precedes the stock co. in a border play called 20. The co. presented Caprice, by special permission of Minnie Madden-Piskie, 20-23, and did a large business all the week. The co. has made a good beginning by respecting the rights of play owners. M. B. Leavitt was at the Bijou for a couple of days last week. It is settled that Paderevski will give two concerts in December. Jessamine Rogers and Frederick Byck do the leading business in the stock co. at the Bijou. A mind-reader named King was at Elitch's Sunday afternoon. By the way, I have heard that Manager Aborn, who was located at the Gardens with his opera co., will look after the whole business next summer. Lillian Russell was in Denver several years ago with the Duff Opera co. The Hungarian Orchestra concerts at the Taber, Sunday nights, continue as popular as ever. W. P. PRABODY.

DETROIT.

OCT. 21. Russell's Comedian's played at the Detroit Opera House 23-25. Their shift, The City Directory, is about the same as last year, although said to be revised up to date by Louis Harrison, America's greatest, the principal attraction, was unable to dance the opening night, but appeared on the following nights. The Russell co. includes some good comedians. There is a little too much "nigger" in it at present, although the part as taken by Luke S-hoolcraft is as good as could be desired. Dan Daly, as the theatrical manager in his specialties, and Lydia Vennema, in her songs, were among the features of the piece. Charley Ball 27-28. This play is too well known now to need commenting on, but it is only fair to say that the present co. is fully competent to present it in its best form, as it includes among others Arthur Elliott, Lincoln Wagners, W. A. Sands, and the Misses Frances Drake, Ethel Graybrooke, and Eliza Morgan. On 30 the bill was changed to The Wife, which was given both in the afternoon and evening. On 30-31 E. S. Willard, under the management of A. M. Palmer, will appear in The Middleman and Judah. The co. with which Mr. Willard is surrounded is a most excellent one, and is led by Mamie Burroughs. Mr. Willard's first appearance in Detroit was last season, at which time he made a most favorable impression, and played to immense houses. This second visit, cannot but be fully as successful. A Temperance Town 24-25. At the Lyceum 27, 28 Gilbert and Sullivan's operetta, Pirates of Penzance, was presented by local talent, consisting mostly of the Enterprize Club and the Detroit Light Guard. Mr. E. T. Remick, one of our best musicians here, was the director, and he is entitled to great credit for the excellence of the rendition. The orchestra was well handled, and the chorus very satisfactory. On 29-30 Hanson's Superba played to good business. The scenery and transformation effects were superb. This attraction has made several trips to Detroit, and has always done good business. At Whitney's Opera House, Ezra Kendall in A Pair of Kids began a week's engagement 26. Marie Sanger and Jennie Dunn are the most prominent members of the co. outside of Mr. Kendall. The business was good all the week. On 27 Charles McCarthy will give a performance of One of the Bravest, and on 28 Harry Kennedy's co. in The White Slave begins a week's engagement. C. H. Garwood, who has been manager of Whitney's Opera House for two years or more, has been obliged to relinquish that position on account of ill health, and is now residing out West. His position has been filled by G. D. Johnson, who left here 16 for Toledo, where he proposes to remain for a short time, after which he will go East to take the management of W. H. Power's new play Glendalough. Mr. Johnson, during his short stay here, has become very popular, and all his friends wish him success in his new venture. The new manager will be E. D. Stair, who is an old-timer, having been on the road with A. Barrel of Money for some time, and until now was manager of Redmond's Opera House, Grand Rapids. Fred Whitney writes home that The Scout, in which Dr. Carver and himself are interested, has proved very successful in Boston. Mr. Whitney's many friends here are pleased with the good news. F. K. STERN.

WASHINGTON, D. C.

OCT. 22. Considerable interest was manifested last week in the play of Dartmoor, in which a Washington woman, Bettina Gerard, figured in the leading role. It was presented at the Academy of Music, and drew crowded houses throughout the week. Mr. Whitner, in his character of Dick Young, did a fine impersonation of Mrs. Lisle, was a pleasant surprise to her Washington admirers, who have been accustomed to consider her almost entirely from the standpoint of an opera singer. The genius she has displayed in her new role is unmistakable, and her beau y and grace will aid her to win the triumphs the papers here have been enthusiastic over her acting. The Post said that her display of real power, tempered with nice discretion in the strongly emotional scenes, was a revelation, and still more surprising was the grace with which she entered upon her new work after the sudden transition from com e opera to emotional roles. The comedy parts of the play were not made as much of as might have been, and the absence of a sonnette detracted from the sprightly character of the performance. Adolph Lestina, as Captain Lankester, was acceptable, but the part is capable of a much more vigorous impersonation. For a first production the play ran smoothly enough, and what lack of a tion there may have been noticeable in the first performances, will rapidly disappear after it has been on a short while. Contemporaneous with the races at Benning last week was The Grey Mare at the National, presented by Daniel Frohman's Lyceum co. Large houses were present at every performance, and the co. was voted one of the cleverest that has come across the water to us in a long time. The women in the co. are all admirably equipped for their respective parts. Marion Giroux and Jennie Kennard almost equally dividing the honors. Albaugh had a week of spectacular show in the Spider and the Fly, by M. D. Leavitt's co. It has been some time since Washington had a spectacular play, and the attendance was therefore very good. Sadie Stephens made a glorious queen of the mermaids, and Belle Black, with pretty face, shapely figure, and tuneful voice, won all the applause she could have wished. Lillian Russell was the attraction last week at the Bijou in one Couldn't Marry Three, and the anticipations of her artistic impersonations of the pretty little Danish fishermaid were amply realized. She is a clever little actress, and the future has many triumphs in store for her. At the Lyceum Mile. Zittella, a great favorite here, was the drawing card in the City Sports Baroque, and beauty 27. This house has Flynn's London Society girls next week. J. E. Hill's Opera Comique co., with Marie Ten-pet as the star, is at Albaugh's next week, and is being liberally advertised in this city, the paper used being the finest seen in this city this season. The Bijou will have Mr. Potter of Texas, and the

appreciation that this play has already elicited in this city is a guarantee that it will draw crowded houses while here next week. Metzerott Hall is rapidly approaching completion, and it is announced definitely that there will be no doubt of its being ready for the opening on Friday night of next week 28, when Sousa's new Band will be the attraction. Walter Demrosch announces Emma Juch as the soloist for the first concert of the course, arranged for with the Choral Society. EDWARD CRIDMAN.

CORRESPONDENCE.

ALABAMA.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): Katie Emmett in Killarney, to excellent business 22. MacLean and Prescott 27, Effie Elsie 28; The Dazzler 29. BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Effie Elsie in Hazel Kirk 27, 28; matinee 28, to large and fashionable houses. Lou Porter, who is with Miss Elsie, is an Alabama girl. She was entertained while here and made host of friends. DECATUR.—ECHOLS' OPERA HOUSE (J. H. Echols, manager): Kidnapped 21; general satisfaction. Barlow Brothers Minstrels 23; performance fair. Little Nugget next. MOBILE.—THEATRE (Jacob Tannenbaum, manager): Katie Emmett with a very good co. Delighted a very large audience 24, 25. The Dazzler 27; S. R. O. TUSCALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): The season opened 15 with R. D. McLean and Marie Prescott in The Duke's Wife; crowded house. HUNTSVILLE.—CITY OPERA HOUSE (Fred M. Kraus, manager): Little Nugget 15; good business. Paul Kanvar 26, 27. ITEMS: Killarney and the Rhine booked for as fast as they appear.—Herbert Hawthorne announced from the stage that his best dancer was suffering with "pneumatic gout," and had been sent to Hot Springs to get "kinder fixed up."

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dan's Sully 10; fair business. John T. Kelly 15; Tangled Up Nov. 2. LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Mrs. General Tom Thumb and her co. of Lilliputians drew two large houses 22. Gus Heege's Von Vonson 23, 24; William Brady's After Dark 25, 26; Niche 20-22; John T. Kelly 22-24.—LOS ANGELES THEATRE (H. C. Wyatt, manager): Dark. STOCKTON.—VONSMITH (George Mothersole, manager): The largest house of the season greeted Lillian Russell in La Cigale 7. Receipts over \$2,000. The Stowaway drew well 17; Tangled Up 17; Von Vonson 19; Margaret Mather 20; Dan's Sully 20.—AVON: Uncle Tom's Cabin and Lewnwood have been drawing large houses. Miss Fallon in Count of Rmni next 17-22. SAN BERNARDINO.—OPERA HOUSE (William Menzel, manager): The Stowaway 23; small house; poor play. Mrs. General Tom Thumb; fair house. Gus Heege in Von Vonson to a large house 21. Dan's Sully in The Millionaire 22; large house. SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Clinie, manager): The Lillian Russell Opera co. gave La Cigale to a crowded house 8.—CLINE OPERA HOUSE (J. H. Clinie, manager): As intimated in former correspondence the engagement of the stock co. at this house has not proven a pecuniary success. The last performance was given 8, at which the strings of Paris was presented. The co., with the exception of Mr. Westsells and Miss Eting, was composed of weak material, and the fact has been demonstrated heretofore that poor cos. will not pay in this city. Margaret Mather 19, 20; Von Vonson 20, 21; The Stowaway 26, 27.—ITEMS: Miss Ingalls, a member of the Russell co., was taken ill in Stockton, and was unable to appear in the city. Her illness is not serious.—Charles P. Hall, former lessee of our theatres, has resigned from the management of the Bush Street Theatre, San Francisco. It is hoped he may be induced to return here. SAN JOSE.—THE AUDITORIUM (Walter Norasco, manager): The Stowaway 13; crowded house. John T. Kelly in McFee of Dublin 17; Tangled Up 21; Von Vonson 20. TULARE.—LIBRARY HALL (F. Rosenthal, manager): Dan's Sully in Daddy Nolan will open the season here 18. The Lilliputians 21. VISALIA.—AGONY HALL (M. J. Byrnes, manager): Jefferys Lewis 8; small house. The Stowaway to theatre train from Tulare—good house.

CONNECTICUT.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): Dr. Bill 13; O'Dowd's Neighbors 15; both to large houses. Silver Mask 17; by far the worst piece that has ever been here. NEW BRITAIN.—OPERA HOUSE (W. W. Hanna, manager): Cleveland's Minstrels 12; fair house. Gloriana 13; big house. Black Detective 14; poor house. MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Lucier's Minstrels to a full house 25. Agnes Wallace Villa in The World Against Her Nov. 8. BRIDGEPORT.—BUNNELL THEATRE (E. S. Gibbons, manager): Robin Hood at advanced prices 23 drew a large and thoroughly pleased audience. The Black Detective to light business 23. Gloriana 24 was excellently presented to a good house.—GRAND OPERA HOUSE (E. S. Gibbons, manager): Cleveland's Minstrels (return) to a large house 24. Ada Gray in the New East Lynne 26-28 to good business. MERIDEN.—DELANAY OPERA HOUSE (J. H. Delavan, manager): Cleveland's Minstrels 21 to good business. James O'Neill, an excellent co. in Fontenelle 24. Fine performance, and audience well pleased. The costumes were the richest ever seen here. The Two Johns Comedy co. 25 kept a large audience in roars of laughter for over two hours. MIDDLETOWN.—THE MIDDLESEX (J. Claude Gilbert, manager): O'Dowd's Neighbors 24 were greeted by an audience that filled every seat in the house. Receipts, \$760. Gloriana 27, preceded by Twenty Minutes Under an Umbrella, to good business. Receipts, \$528. Mrs. James Brown Potter and Kyrie Bellows presented Zola's Therese to a large audience 19. Mrs. Potter is supported by an excellent co. Receipts, \$306. Bostonians in Robin Hood Nov. 1.—MCDONOUGH HALL (A. M. Colegrove, manager): London Gaiety Girls 23; small audience.

FLORIDA.

KEY WEST.—ODD FELLOWS HALL (Julius Otto, manager): The season was opened by Arnold and Gray's Chicago Comedy co. in Monte Cristo, Cast Adrift, Man From California, and A Noble Outcast 21-24, with matinee 25, to full houses. JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Effie Elsie, with a strong support, in Hazel Kirk 10; crowded house. Paul Kanvar 12.—ITEM: A reception was held in honor of Loula Porter, a former resident of this city, who is at present playing Dolly Dutton in Miss Elsie's co.

ILLINOIS.

ALTON.—TEMPLE THEATRE (R. H. Wortmann, manager): J. P. Sullivan in Leaves of Shamrock 11; small house. Pete Baker in Chris and Lena 13 attracted a very large audience who were delighted with the star, the play and the co. The Aborn Opera co. in Chimes of Normandy 20. ELGIN.—DU BOIS OPERA HOUSE (F. W. Jenks, manager): The Shamrock 13; small house. May Breston 17-22. CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Andrews Opera co. 14; fair business. Ole Olson 27. NATION.—DOLE'S OPERA HOUSE (Runyon and Hogue, managers): Pete Baker in Chris and Lena 24; S. R. O.; excellent performance. The Aborn Opera co. 24, 25.

FREEMONT.—GERMANIA OPERA HOUSE: A. W. Fremont in 775, 20. DECATUR.—GRAND OPERA HOUSE (P. W. Haines, manager): The Spooner Comedy co. to 15; at popular prices filled the house nightly. PEORIA.—THE GRAND (J. S. Flaherty, manager): J. P. Sullivan and co. presented Leaves of Shamrock 15 to a large audience. Bobby Gaylor in Sport McAllister 22; every seat sold.—ITEM: The Elks gave a social session a few nights ago. The song and dance by Bestor and Lowe, "Maggie Murphy's Home," as sung by Messrs. Kavanagh, Graham, Lowe, and Lee, and Fred Lee's whistling were the features of the evening.

ESLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): The Tyrolean (Wyman) 20-21; fair house. The Postmaster pleased a fair audience 27. Dinner Signal 28.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Andrews Opera co. 14 and J. P. Sullivan 17; both to light business.

LITCHFIELD.—RHODES OPERA HOUSE (George C. Staley in A Royal Pass 17 and good business. Everybody well pleased. Aborn Opera co. 22.

CAIRO.—NEW OPERA HOUSE (Sol A. Silver, manager): Bobby Gaylor in Sport McAllister drew a packed house 21. Performance very satisfactory. Nellie McHenry 24; Old Homestead 25.

KANKAKEE.—ARCADE OPERA HOUSE: The Edwin Stanford co. in The Shamrock failed to keep their date here 17, although billed to appear. It is supposed that they stranded in Milwaukee, where they played week of 10-15. They also failed to keep their dates at Ottawa and Rockford.

AURORA.—EVANS' GRAND OPERA HOUSE: Shamrock 12; small business. May Breston 25; A Barrel of Money Nov. 2; Thomas W. Keene 27.

QUINCY.—OPERA HOUSE (A. Dett, manager): June 1; large house. A Turkish Bath 16; fair house. Bobby Gaylor in Sport McAllister 21; large house; audience well-pleased. Dockstader's Minstrels 23; Hoss and Hoss 24; The Prodigal Father 25.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Shamrock co. was booked for 14. The advance agent failed to bill the town and no performance was given.

GALESBURG.—THE AUDITORIUM (P. E. Berquist, manager): June 25; receipts, \$975; entire satisfaction. Lew Dockstader's Minstrels 12; large house. Hoss and Hoss 23; Rankin and Brum in A Kentucky Colonel 27; Lost in New York Nov. 1; Mr. and Mrs. Sidney Drew 2; Gilmore's Band 4; Pete Baker 10; A Trip to the Circus 27, 28.—OPERA HOUSE (P. B. Kitch, manager): Wight Comedy co. in Shadows of a Great City and a repertoire, began a week's engagement 17; business fair.

WAUKEGAN.—PHOENIX OPERA HOUSE (Ersie King and Coon, managers): Nelson's World comb 16; good house. Bennett's Penalty of Crime 17; fair house.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbot, managers): McKee Rankin and Frederic Brum in A Kentucky Colonel to fair houses 16-20. Baxter's Minstrels 21, 22. Friends 27-29. ENGLISH'S OPERA HOUSE (Dickson and Talbot, managers): Marie Hubert Frohman 17-19 in The Witch to fair houses. Across the Potomac 20-22. Spider and Fly 25. Winston Opera co. 31 Nov. 5.—PARK THEATRE (Dickson and Talbot, managers): Master and Man to excellent business 17-22. Katherine Rober co. 23-25. Aborn Opera co. 27-29. Dan. S. Kelly 31 Nov. 13.—EMERY THEATRE (Heuck and Fenness, managers): C. W. Williams' Big Show to large houses 17-20. The Pulse of New York 21-25.

RICHMOND.—PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): Elmer E. Vance's Limited Mail 20. Haverly's Minstrels 27.—GRAND OPERA HOUSE (G. W. Conner, manager): Marie Hubert Frohman in The Witch 20.

TERRE HAUTE.—NAVY'S OPERA HOUSE (Wilson Naylor, manager): James T. Powers in A Mad Bargain 11; good house. The Prodigal Father was well performed to fair business 27. George C. Staley in A Royal Pass to a good house 18. ITEM: The local Lodge of Elks will give a minstrel performance in the near future.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Edwin Stuart, manager): Rentrow's Jolly Pathfinders opened a week's engagement 17.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Augustin Newville in The Cannon Ball Express 21; Daisy Beverley in The Silver Bird 25; both to good business.

HUNTINGTON.—OPERA HOUSE (H. E. Rosbrough, manager): Rosabel Morrison in The Danger Signal 16; packed house. A Heroine in Rags 27.

LAFAYETTE.—HALL'S OPERA HOUSE (W. E. Miller, manager): John Dillon in A Model Husband 14; large house; performance good. Ole Olson Nov. 1.

MARION.—SWEETHE'S OPERA HOUSE (W. A. Livermore, manager): Lizzie Mulvey in The Wait of New York 14; pleased a packed house. A Social Session 17; good-sized audience. Little Trislie 19, Katherine Rober 20.

VINCENNES.—GREEN OPERA HOUSE (Frank Green, manager): The Baldwin-Melville comb. 10-24. A Kentucky Colonel 22.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (Stevens and Lauer, managers): The John Dillon co. in The Model Husband delighted a large audience 17.

SLYMOKE.—OPERA HOUSE (Lynn Faulkner, manager): Augustin Newville's Cannon Ball Express to a big house 15. Ole Olson 31.

SOUTH BEND.—GOOD'S OPERA HOUSE (Mrs. J. V. Farrar, manager): John Dillon in A Model Husband to a fair house 15; pleasing entertainment. The Postmaster 22.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): The Oliver opened the season 23 with the New Wing; the house was packed; good entertainment. Hoss and Hoss 24.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): The Baldwin-Melville comb. commenced a week's engagement to a large audience 17.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Waifs of New York 23; S. R. O. audience well-pleased. Little Trislie 22.—COLUMBIA OPERA HOUSE (G. T. Fowler, manager): Wight Comedy co. 10-24; light business.

EVANSVILLE.—GRAND (King Cobbs, manager): Prodigal Father 18. Royal Pass 29. Dockstader's Minstrels 24. Old Homestead 27.—AROLD John Albicken, manager): Lloyd and Lorraine's, Dramatic co. in Damon and Pythias to fair house 27.

IOWA.

LE MAR.—DALTON OPERA HOUSE (E. A. Dalton, manager): Skipped by the Light of the Moon 9; crowded house. Milton and Dollie Nobles, billed for 22, did not arrive here on account of some delay in making railroad connections.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiner, manager): A. W. Fremont in 777 pleased a fair-sized audience 12. Von Vonson Nov. 10.—NEVER'S OPERA HOUSE (Mrs. Joe Neyers, manager): Dark.—ITEM: Manager Weiner and Treasurer Goddard are in Chicago on business connected with the Grand Opera House.

MARSHALLTOWN.—OBORN THEATRE (Glitz and Cox, managers): 777 gave a good performance 10 to a good house. A Knotty Affair to good business 24.

INDEPENDENCE.—WILLIAMS' OPERA HOUSE (C. W. Williams, manager): A. W. Fremont in 777 12; average performance; fair house.

MURKIN.—GRAND OPERA HOUSE (P. W. Chamberlin, manager): June 12; overflowing house. Eunice Godrich opened a week's engagement 17 to S. R. O. first night, the play being The Black Flag. The Ensign 24.

KANSAS.

PARSONS.—EDWARDS' OPERA HOUSE (C. W. Johnson, manager): The Payton Comedy co. 10-25 to crowded houses in a repertoire embracing The Millionaire, Mother and Son, The Planter's Wife, and Foe's Ferry. The co. is above the average of this class. Patti Rosa next.

PORT SCOTT.—OPERA HOUSE (Harry C. Erlich, manager): Patti Rosa demonstrated that she is a great favorite here by drawing the largest house of the season 25. This, too, with a play that has been seen here before (Dolly Varden) and in opposition to a circus. Audience well-pleased. Gordon's Minstrels had a fair house on their return date 22.

TOPEKA—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Holten Comedy co. opened a new night's engagement in the inside track, followed by a devoted, only a country girl, lost in London, and Her Husband. Sidney Ferguson in McCarthy's Mishaps 12; very good house. —GRAND OPERA HOUSE (C. F. Kendall, manager): Midsummer Night's Dream 12-13; by Miss Georgia Brown, of Lawrence, assisted by local talent. The affair was made quite a society event, and over 100 of our "30's" took part in the production.

ST. CINCINNATI—PRICE'S OPERA HOUSE (E. S. Brigham, manager): McCarthy's Mishaps to a small audience 12. —LEAVENWORTH—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): A Barrel of Money to good business 12.

WICHITA—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Liberator's Band 12; fair business.

KENTUCKY.

LEXINGTON—OPERA HOUSE (Charles Scott, manager): The Wilbur Opera co. closed a prosperous week's engagement 12. The Spider and Fly 12; Sadie Scanlan 20.

OWENSBORO—TEMPLE THEATRE (A. G. Sweeney, manager): Al G. Field's Minstrels gave a good performance to a 125 house 12. Jane Combs 17; fair business. —ITEM: Al G. Field is an old Owensboro boy and quite a favorite here. Frank McNish and Jerry Hart deserved special mention.

GROESBETOWN—BARLOW'S HALL (William Keller, manager): Jane Combs co. 12 in Break House; good house.

BOWLING GREEN—POTTER'S OPERA HOUSE (J. M. Robinson, manager): Frank Jones Country Cousin to a packed house 17; general satisfaction. Labadie Rowell co. 24, 25.

MAINE.

BELFAST—OPERA HOUSE (J. M. Cottrell, manager): A Nutmeg Match had a good house for a stormy night 12. Hands Across the Sea 25.

BANGOR—OPERA HOUSE (Frank A. Owen, manager): Annie Lewis in A Nutmeg Match drew two good houses 12, 13 and gave satisfaction. Oliver Byron 21 in The Plunger. Decker Brothers Minstrels, booked for 20, failed to appear.

PORTLAND—LOTHROP'S THEATRE (G. E. Lothrop, manager): Haynes' co. in Pert 12-13; a very poor aggregation in a very bad play. Cyrène, the dancer, was the only strong card. Attendance light. Robert Mantell in The Face in the Moonlight 24, 25; A Nutmeg Match 26, 27. —ITEM: Stockbridge's course opens 28 in A Trip to the Moon. —Charles Wing, advance agent for Mantell, was in town 12. Cyrène was out of the cast of Pert 12 coming to the relief of her mother. —A Nutmeg Match is heavily billed.

BATH—COLUMBIAN OPERA HOUSE (T. W. Ham, manager): The John Thomas Opera co. in The Village Doctor gave a pleasing performance 12.

AUGUSTA—NEW OPERA HOUSE (Frank A. Owen, manager): J. W. Sheehan's Taberna Phantasma 12, 13; full house first night; packed, second. The Boston Rivals 15; poor house. A Nutmeg Match, with Annie Lewis, 20; large, fashionable, and pleased audience.

MASSACHUSETTS.

LAWRENCE—OPERA HOUSE (A. L. Grant, manager): Miss Helyett 12; fair-sized house. Thomas F. Shea 12-13; medium business. Calder and Waldron's Early Birds 17; fair performance; small house. B. G. Cranford in Richelieu 21; a miserable performance, the only redeeming feature being the Julie of Helena B. Simmons.

ATTLEBORO—BATES OPERA HOUSE (J. G. Hutchinson, manager): The Robin Hood Opera co. played a very large house 12.

WESTFIELD—OPERA HOUSE (F. L. Stempson, manager): Agnes Wallace-Villa 12; well-pleased audience. The Boy Detective 12; fair house.

HOLYOKE—OPERA HOUSE (W. E. Kendall, manager): Oliver Byron 12; good house. James O'Neill in Fontenelle 13; large and well-pleased audience. Rooney Comedy co. 18; fair house.

BROCKTON—CITY THEATRE (W. W. Cross, manager): The Shadows of a Great City had a fair-sized house 12. Laura Schirmer, Napoleon, supported by a good co. and an efficient chorus, presented the opera of Padgett to a large and well-pleased audience at double the regular prices 12. Colonel Henry Mapleson and Marcus Mavor witnessed the performance. Oliver D. and Kate Byron were as well liked as ever and had a good house to witness their old-time production of Across the Continent 12. —ITEM: The McVickers and Carrie Tutin head a good co. of vaudeville artists, to fair business 17-22.

LOWELL—OPERA HOUSE (John F. Cosgrove, manager): Mr. Potter of Texas 12, 13; fair performance to good business. Gloria 12; Ramsay Morris co. in Joseph 24, 25. —MUSIC HALL (Thomas and Watson, managers): Stock co. in Lights and Shadows 12-13; good houses. —BROAD THEATRE (Alb. Scott, manager): Rose Bacon, George B. Leslie, Morton and Eckhoff, the Lorrettes, Nestor Brothers, and Leoro. Business good. —HUNT 12-13; C. O. Hall, George Nevis, manager: Palmer's T. T. C. co. 12; first class houses matinee and evening. Kathleen Mavourneen 21. —ITEM: Cameron Clemens is the latest addition to the Music Hall stock co.

CHELSEA—ACADEMY OF MUSIC (Field and Bradford, managers): Good, supported by Fred. Williams and a good co., opened 17 for a week's engagement in repertoire to big business. The Bostonians in Robin Hood 26.

SALEM—MECHANICS' HALL (Andrews, Moulton, and Johnson, managers): Potter-Belle 20, to S. R. O. 12. Annie Lewis, supported by a good co., presented A Nutmeg Match to a well-pleased audience 12.

SPRINGFIELD—COURT SQUARE THEATRE (D. O. Gilmore, manager): A Trip to the Moon 12; large audience. Mrs. James Brown-Potter and E. B. Bell in The Rose Kingdom to a light house 12. The Foresters 18; large audience.

WORTHINGTON—ACADEMY OF MUSIC (W. H. Todd, manager): Agnes Wallace-Villa in The World Against Her 13; big house. The Foresters 20; Maudie Granger 25.

TAUNTON—MUSIC HALL (A. R. White, manager): Annie Pixley in Miss Bivette of Duluth 17; large house. Emerson Concert co. 12; fair-sized audience. —ITEM: Our new opera house is progressing rapidly. The plans show one of the finest theatres in the State. Manager Jordan hopes to have the curtain rung up on the first performance by Feb. 2. —Walter Emerson was a guest of the local lodge of Elks at their social session 12.

NEW BEDFORD—OPERA HOUSE (W. W. Cross, manager): Shadow of a Great City 12; fair house. Miss Helyett 15; large and fashionable audience. Co. good. Cyrène 17; small house.

AMESBURY—OPERA HOUSE (John Mahoney, manager): The McGibney Family 12; good business. Oliver Byron in The Plunger 12; packed house. performance first class.

ADAMS—OPERA HOUSE (E. R. Karner, manager): Murphy and O'Brien in McSweeney's Nomination 12.

FALL RIVER—ACADEMY OF MUSIC (William J. Wiley, manager): Oliver Byron in Across the Continent to a fair house. Shadows of a Great City 12, 13; drew lightly the first night, but a big audience saw it the second. Walter Emerson Concert co. was the opening attraction in the V. M. C. A. course and pleased a fair audience 17. Annie Pixley, looking as charming as ever, presented her new play, Miss Bivette of Duluth, to a large audience 18.

WALTHAM—PARK THEATRE (William D. Bradford, manager): Maudie Granger in Lenora 12; performance good; business comparatively small. Robert Mantell in The Face in the Moonlight 17; a heavy scenic production satisfactorily staged and admirably acted. Mr. Mantell was enthusiastically received by a large audience. The Plunger 12; the Robin Hood Opera co. 22; Annie Pixley 25.

MILFORD—MUSIC HALL (H. E. Morgan, manager): The Potter-Belle co. in Zola's Therese to a large audience 12.

PITCHBURGH—WHITNEY'S OPERA HOUSE (G. E.

Sanderson, manager): Maudie Granger in Lenora drew a fair-sized audience 12. Thomas E. Shea in Escaped from Sing Sing, Barred out, and Our Strategists to large houses 17-19. Shadows of a Great City 25.

WORCESTER—THEATRE (Rock and Brooks, managers): Gloria 12; Miss Helyett, Mrs. Potter and Mr. Helyett, The Foresters 12-13, all to very good business. —FRONT STREET OPERA HOUSE (W. H. Arnold, manager): Sefton and Watson's Comic Opera co. and the French Folie co. 12-13; good business. —LOTHROP'S OPERA HOUSE (G. E. Lothrop, manager): The Soggy and The Gaily Slave 12-13; full houses. —ITEM: Business is much better here now than the same time last year, notwithstanding the Presidential campaign.

MICHIGAN.

JACKSON—HUBBARD OPERA HOUSE (Waldron and Todd, managers): G. I. Carter's Fast Mail 12; one of the largest houses of the season. The New Wing 12; fair business; Co. good. Haverly's Minstrels 12; played a large house. Waits of New York 20; The Charity Ball 22.

MANISTEE—OPERA HOUSE (H. Peterson, manager): Dr. Herbert Flint, Mesmerist, to light business 12 1/2.

BAY CITY—GRAND OPERA HOUSE (J. A. E. Davidson, manager): Clay Clement made his first appearance in this city with a superb co. in The Belle. Mr. Clement did powerful acting. Lincoln Carter's Fast Mail 12; large houses. Haverly's Mastodon Minstrels brought out a fair house 12, but business was interfered somewhat by political demonstrations. Frank Mayo in Davy Crockett 18, Siberia 20.

EAST LANSING—ACADEMY OF MUSIC (S. G. Clay, manager): Clay Clement made his first appearance here 12, to a fair house in The Belle. The Fast Mail played a large house 12. Haverly's Minstrels, headed by Billy Rice, to a crowded house 12.

LANSING—HARD'S OPERA HOUSE (James L. Baird, manager): Clay Clement in Hamlet had a good music house 12; performance satisfactory. —ITEM: Charles Collins, an old time actor, who has been service under the elder Booth, McCubbin, Barrett and others, will join the Clay Clement co. at Cincinnati 24.

MUSKEGON—OPERA HOUSE (Fred L. Reynolds, manager): Clay Clement 12, 20. Frank Mayo in Davy Crockett 22; good advance sale for both.

KALAMAZOO—ACADEMY OF MUSIC (B. A. Bush, manager): The New Wing 12; light business. The piece was entirely below the merits of the co. A Merry Time; small house. A good-sized audience greeted The Waits of New York 12.

PORT HURON—CITY OPERA HOUSE (L. A. Sherman, manager): Earle and Stephens co. in A Merry Time to a meagre house 12; a very poor co. and a very poor play; houses were frequent. The Fast Mail to the largest houses of the season 12; S. R. O. before the curtain was raised.

ADRIAN—CROWELL OPERA HOUSE (Charles Humphrey, manager): John Dalton in A Model Husband 12; laughable farce to well-pleased audience. Limited Mail 22. —ITEM: Numerous improvements have been made in this house during the summer, and the fall season opens auspiciously under the management of Charles Humphrey, ably assisted by Clark Baldwin, head usher. Thomas Woodton, stage manager, and Charles Van Alstine, the veteran bill poster.

GRAND RAPIDS—GRAND OPERA HOUSE (L. Stair, manager): Good. The Brave with all its sensational effects, including a most realistic fire scene, has had a good week. Charles McCarthy's Larry Howard has lost none of its spirit and dash; while the supporting co. is capable. Frank Mayo in Davy Crockett 24-25. —ITEM: Carroll Hartman will give a course of entertainments in Hartman's Hall during the winter.

COLDWATER—THEATRE OPERA HOUSE (Miss Hulda Henning, manager): Social Session 12; good house. Waits of New York 17; S. R. O. A Model Husband 24.

ANN ARBOR—OPERA HOUSE (A. J. Sawyer, manager): Earle and Stephens in A Merry Time 12; business fair. Clay Clement in The Belle, to a fair house 12. —ITEM: Mr. Clement while here was entertained by the Phi Kappa Psi Society, of which he is a member.

BATTLE CREEK—HAMILIN'S OPERA HOUSE (E. K. Smith, manager): Earle and Stephens in A Merry Time 12; fair business.

VERMILION—OPERA HOUSE (S. Draper, manager): Frank Mayo in Davy Crockett 17, and Haverly's Mastodon Minstrels 18, to large houses.

MISSOURI.

MEXICO—PERRY GRAND (G. L. Ferris, manager): The Aborn Opera co. in repertoire 10-12; (State breeders' Trotting Meeting); pleased houses. A Turkish Bath 12; McCabe and Young's Minstrels 21; Bonshaw and Ten Brock 22.

COLUMBIA—HAGEN OPERA HOUSE: Crumbach and Mallory Brothers' Minstrels to good houses 12, 13, and gave entire satisfaction. They close at Mexico, Mo., on 17 until after the election.

CAPE GIRARDEAU—OPERA HOUSE (John F. Schuchert, manager): Maudie Atkinson to fair houses 12-13. —ITEM: The members of the co. surprised Miss Atkinson on the stage Wednesday night by presenting her with a beautiful gold watch and diamond pin as a birthday gift.

ST. JOSEPH—TOWNE OPERA HOUSE (C. R. Elliott, manager): Crumbach and Mallory Brothers' Minstrels (colored) to a fair audience 12. McCarthy's Mishaps 12; good house. Sol Smith Russell filled the house at matinee and evening performances 12, and at fifty per cent advance over his former prices here. Mr. Aunt Bridget 16; fair house. The Harvest Moon 17; Schilling's Minstrels 18; The Ensign 21, 22. Our Irish Visitors 23. —ITEM: Sunday night performances have been commenced at Tootle's, and will be continued (barring legal interferences and estoppels) whenever the management can secure suitable attractions. It will be the aim to have plays that will please the "plain people" rather than the aesthetes.

JOPLIN—CLUB THEATRE (Julius C. Miller, manager): Patti Ross and Joe Casterton delighted a large audience 12. The Tyro 17; The Colonel 18; Stewart Dramatic co. 18, 20; Turkish Bath Nov. 27; Harvest Moon 27.

WARRENSBURG—MAJOLIA OPERA HOUSE (Hartman and Markward, managers): May Stewart in The Hunchback 12.

HANNIBAL—OPERA HOUSE: Dockstadler's Minstrel 12; S. R. O.; performance first class. Bobby Gaylor 12; Gus Williams 27.

SEDALIA—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): Gorton's Minstrels satisfied a good-sized audience 12. A Turkish Bath 20; Tyrols 24; McCabe and Young's Minstrels 25; Henshaw and Ten Brock 27; Gus Williams 28, 29, including Saturday matinee. Beginning 24, is the greatest success in Sedalia's kite-shaped track, when "Nancy Hank" and "Bartha Wilkes" will trot to beat their phenomenal records.

MINNESOTA.

ST. PAUL—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): The Lost Paradise 17-22; opened to a well-filled house. The Lyceum Theatre co. in Charity Ball and The Wife 22-24. —LIT'S GRAND OPERA HOUSE (Frank L. Rixby, manager): Ulla Akerstrom and a very capable co. in Miss Roarer 16-22 turned people away. —OLYMPIC THEATRE (Harry Montague, manager): Pin-a-4 16-22; good houses. Pretty Letty Levine is quite a favorite. New people: Mile Nina, Petanzy Sisters, Harry Burns. —ITEM: Manager L. N. Scott, ever alert to please the patrons of his theatre, has been in New York the past week booking some of the best attractions for the Metropolitan.

ST. CLOUD—OPERA HOUSE (E. T. Davidson, manager): The Hoboe 12; large house.

STILLWATER—GRAND OPERA HOUSE (E. W. Durant, manager): The Northern Lights 12-13; fair performances to satisfactory houses.

MINNEAPOLIS—GRAND OPERA HOUSE (J. F. Conkin, manager): Julia Marlowe and a well-balanced co. opened a week's engagement 12 in Ingomar to a large and fashionable audience. Miss Marlowe was enthusiastically received. Of her support, Robert Taber, H. A. Weaver, Sr., and Thomas L. Colman deserve special mention. —BIRD OPERA HOUSE (Jacob Litt, manager): The Newell Brothers presented The Operator to S. R. O.

12. Clara Louise Thompson, a Minneapolis girl, joined the co. 12 and assumed the leading female role. —ITEM: The annual benefit of the Minneapolis Press-Club was given at the Lyceum afternoon of 12. This cozy house was packed to the doors. Members of the following co. participated: Julia Marlowe, The Operator, The Lost Paradise, A Night at the Circus, and the Dime Museum stock. Over \$1,000 was realized.

NEBRASKA.

LINCOLN—THE LANSING (E. A. Church, manager): When the doors were opened for S. L. Smith Russell 12 in A Polar Relation, not an unsold seat remained in the house. Mr. Russell was well supported, and criticism of the production is superfluous. McCarthy's Mishaps 18; Dangers of a Great City 20; and The Ensign 24. —THE FUNKE (L. M. Crawford, manager): The Winston Opera co. closed its engagement at this house 12. Schilling's Minstrels had a good house 12. A Barrel of Money 20-22.

GRAND ISLAND—BARTENBACH'S OPERA HOUSE (S. B. Raymond, manager): Milton Nobles in For Revenue Only to good business 12; performance excellent.

OMAHA—BOYD'S THEATRE (Thomas F. Boyd, manager): The Harvest Moon 12-13; small houses. Aunt Bridget's Baby 17-18; good business. Clara Morris 24, 25. Patti Ross 27-28; Julia Marlowe 31-32. —ITEM: PATTAN STREET THEATRE (W. J. Burgess, manager): McCarthy's Mishaps turned away hundreds of would-be patrons 12, engagement being for two nights, with Sunday and Wednesday matinees.

BEAVERHEAD—PADDOCK OPERA HOUSE (Osborne and Graves, managers): Fowler and Warrington's Skipped by the Light of the Moon 12; fair business. Schilling's Minstrels 17.

HASTINGS—KERR OPERA HOUSE (A. H. Murray, manager): Hurt Dramatic co. 12-16; fair business.

FREMONT—LOVE OPERA HOUSE (Ellick Miller, manager): Milton and Dolie Nobles made a success in For Revenue Only 12. Crockett Comedy co. opens a week's engagement 12.

KEARNEY—OPERA HOUSE (J. J. Osborn, manager): Milton Nobles in From Sire to Son 7; good business. The Old Homestead 25.

NEW JERSEY.

NEWARK—MISER'S NEWARK THEATRE (Col. W. M. Morton, manager): Dr. Bill to crowded houses 12, 13; business good. The Voodoo 24-25. —JACOB'S NEWARK OPERA HOUSE (M. W. Tobin, manager): The Bottom of the Sea to full houses 12-20. A Hole in the Ground 24, 25; Nobody's Claim 27-29. —WALLMAN'S OPERA HOUSE (Fred Waldman, proprietor): Kelly and Wood's Vaudeville co. to good business 17-22. Sam Deveraux 22, 23.

HOBOKEN—ROSS THEATRE (W. S. Ross, manager): Billy's Boot, a sort of musical farce-comedy, with J. J. Sullivan, Larry Smith, the Russell Brothers, and other clever people in the cast, amused good houses 20-22. The piece requires a little pruning, especially in the second act. The costumes and scenery are fine. Peter Rice, the manager of the co., says he has booked through to Frisco, and anticipates a successful tour. Don McCarthy in The Gambler from Clare and True Irish Hearts 24-25. —CROWHEIM'S THEATRE: A very good variety comb. attracted only light houses 17-22. Manager Cronheim complains that the free political attractions are serious rivals to his business.

ATLANTIC CITY—GRAND OPERA HOUSE (C. K. Myers, manager): Freeland's Minstrels 17; good house; pleasing performance. Noss Jollities 22; Two Sisters Nov. 1. —ITEM: Manager Jacoby, of West and Kaynor's Minstrel, returned home this evening, the co. having stranded in Bellefonte, Pa.

ORANGE—MUSK HALL (George P. Kingsley, manager): Tuxedo to a good house 12. —ITEM: The N. Y. Symphony Orchestra, Walter Damrosch, conductor, will give a series of four concerts here on Nov. 15, Jan. 18, 1923; Feb. 1, and March 4, in which the following soloists will participate: Emma Juch, soprano; Adolph Brodsky, violin; Anton Bekking, violoncello; Plunkett Greene, basso.

LONG BRANCH—BROADWAY THEATRE (Neise Cannon, manager): William T. Raymond in The Pioneer 12; packed house. —OPERA HOUSE (George M. Chattle, manager): Minnie Kester opened 17 with the Silver Ledge to a good house. Miss Lester is a favorite and always draws well here.

TRENTON—TAYLOR OPERA HOUSE (John Taylor, manager): The Far and Tartar 12, 13; business fair. James O'Neill 27. Hanlon's Fantasia 28-29. Fanny Rice in A Jolly Surprise 31.

PATERSON—OPERA HOUSE: A Fair Rebel 12, 13; large business; Co. good. Agnes Herndon in La Belle Marie drew fairly well, and pleased, 17-19. New York Day by Day 24-25. —ITEM: O'Neill in Fontenelle 22. —PROCTOR'S THEATRE (Joseph Zeile, manager): Lily Clay's Colossal Gaiety co. 10-12; good business. Moore and Vivian's Vaudeville Boom drew well 17-22. —ITEM: Politics have interfered somewhat with theatricals, but so far the business done at the houses this season has been very satisfactory.

NEW YORK.

BUFFALO—ACADEMY OF MUSIC (Moeh Bros., managers): A Temperance Town 12-13. Andrew Mack in Irish Loyalty, and Hoss and Hoss 24-25. —STAR THEATRE (M. S. Robinson, manager): Mason, Manola Comedy co. in If I Were You and The Army Surgeon gained considerable popularity in their new venture. Miss Manola was a surprise to her greatest admirers in her development as an actress. Jack Mason has many friends in the city, and was greeted heartily. Mr. Madigan, who has entire charge of the Star this year, is uniformly courteous to his patrons, and impartial in his dispensations. He has made many friends since his stay in Buffalo, 12-13, although he has an up-hill fight with this playhouse, he is gradually gaining the confidence of our theatregoers. —A. S. Lipman in By Proxy 24-25. —MUSIC HALL (W. H. Brennan, manager): Robin Hood was given by the Bostonians at Music Hall 12, 13, with Saturday matinee, special engagement previous to their New York run at the Garden. It is estimated that ten thousand people saw the co. during its visit here. —COURT STREET THEATRE (H. R. Jacobs, manager): Good Old Times is evidently appreciated, if large attendance is criterion. The Kid 24-25. —LYCEUM THEATRE (H. H. Eldred, manager): Gracie Emmett, a former Buffalonian, is starting with the Mile a Minute, and is winning friends at a break neck pace. The co. is an excellent one, and the play is of a character best suited to display the peculiar abilities of Miss Emmett. James Kelly in The German Soldier 24, 25. —ROBINSON'S MUSK THEATRE (M. S. Robinson, manager): "Mahomet," the talking horse, is the curiosity of the week. In the theatre, Paddy, whiskey, the Fremonts, and Ed. Parker, with Bums and Burns, have been added. —GAIETY THEATRE: The Night Owls, advertised as a heavy show, at the Gaiety, is quite popular, and the old theatre would hardly be known since its remodeling.

ALBANY—LELAND OPERA HOUSE (H. P. Souther, manager): Gracie Emmett in A Mile a Minute to fair business 12-13. Harry Lacy in The Planter's Wife 20-22. The Foresters 25, 26; Ramsay Morris Comedy co. in Joseph 27-29. —FAMILY THEATRE (C. H. Smith, manager): The Marie Bell Opera co. in The Bohemian Girl 17-19; large houses. Chimes of Normandy 20-22. —GAIETY THEATRE: Thomas Barry, manager: The St. Belmo's Vaudeville co. 17-22; good business. Sefton and Watson's Burlesque co. next.

MIDDLETON—CASINO THEATRE (Horace W. Core, manager): Fair Rebel 12; good business. —ITEM: James H. Wallack made announcement through our evening papers to the effect that James O'Neill deserved a large and select audience in Fontenelle Saturday evening 22.

SCHENECTADY—CENTRE STREET OPERA HOUSE (Sherlock Sisters, managers): Walter Lawrence, supported by a good co., presented Fanny Roman to a fair house 17. A co. styling themselves Lizzie McHenry's Burlesque co. gave a poor performance to a light house 18. Charles T. Ellis 22. —ITEM: The Van Curler Opera House, the new theatre here, has been leased to Charles H. Benedict, of Penn. Va., N. Y., and will be ready for opening Jan. 15, 1923. The seating capacity is 1,400. Leon H. Lampert, 2-son, of Rochester, N. Y., are the architects. The cost of the edifice is \$20,000. The house will be a model one in every respect, and located on the ground floor.

HONOLULU—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): Andrew Mack in Irish

Loyalty had a small but enthusiastic audience 12. Waite's Comedy co. opened a week's engagement to S. R. O. 17.

JAMESTOWN—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Charity Ball 12; big business. A Trip to the Circus 13, 14.

NIAGARA FALLS—PARK THEATRE (H. A. Foster, manager): Charles T. Ellis as Count Casper 17; excellent business. A. S. Lipman 22.

OSWEGO—ACADEMY OF MUSIC (J. A. Wallace, manager): Andrew Mack in Irish Loyalty 12; large house. Nelson's Uncle Tom's Cabin co. 18; large house. Max Davenport 22; Fabio Romani 27; Telephonia 31; Ezra Kendall Nov. 1, J. S. Emmet 12.

OGDENBURGH—OPERA HOUSE (George L. Ryan, manager): By Proxy 18; well-pleased audiences. Uncle Hiram 25.

POUGHKEEPSIE—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Weber and Fields' Vandeville co. 12; good-sized and well-pleased audience; performance excellent. Primrose and West's Minstrels 14; large and delighted audience; performance fine. James O'Neill in Fontenelle 21; Foresters 23; Black Detective 25; Rhia 27.

SALOME—OPERA HOUSE (A. H. Merrill, manager): Aaron Woodhull in Uncle Hiram 12; capacity of the house.

CORNING—OPERA HOUSE (A. C. Arthur, manager): Telephonia played a fair-sized audience 12. —ITEM: Justin Baxter, of the A. C. Sidman co., spent Sunday with friends in this city.

PORT JERVIS—LEA'S OPERA HOUSE (George Lea, manager): Annie Mitchell opened a week's engagement 17 in repertoire, good business.

ROCHESTER—LYCEUM THEATRE (A. E. Wolf, manager): Friends attracted fairly good houses 20-22. Mr. Potter of Texas next. —COOK OPERA HOUSE (H. R. Jacobs, manager): Harry Lacy appeared to fine business in The Planter's Wife 12-14. C. L. Davis next. —ACADEMY (H. R. Jacobs, manager): A Busy Day, with Harry Crandall and a good co., pleased large audiences during the week ending 22. The City Club 24-25. —MUSEE HALL (M. S. Robinson, manager): Business excellent.

SYRACUSE—WRITING OPERA HOUSE (Wagner and Reis, managers): The Manola-Mason co. played good-sized audiences 12, 13. Stetson's U. T. C. co. to a large house 15. Friends were well attended 17-19. Lillian Lewis 24-25. H. R. 14; one's OPERA HOUSE: Lewis Morrison presented Faust and Richelieu to big business at advanced prices 12-15. Nobody's Claim to top-heavy houses 17-19. The Kid 20-22; Good Old Times 24-25.

ELMHURST—MADISON AVENUE THEATRE (Wagner and Reis, managers): Dark. —OPERA HOUSE (Wagner and Reis, managers): James A. Reilly in A German Soldier 12; large and well-pleased audience. House on the Marsh 24; Under the Lion's Paw 25.

LYONS—MEMORIAL HALL (W. J. Hines, manager): The Bostonians in Robin Hood, benefit of Active Hose Co., No. 2, to good business 12. Telephonia 15; light business; Co. fair. By Proxy 20; good business; performance satisfactory.

CONES—CITY THEATRE (E. C. Game, manager): Fabio Romani played a large house 13. Hands Across the Sea 15; good business.

OHIO.

COLUMBUS—HENRIETTA THEATRE (Dickson and Talbot, managers): McKee Rankin and Fred. Bryton in The Kentucky Colonel to a fair-sized audience 16. Across the Potomac, 17-19, opened to a fair house; performance very satisfactory. Gus Williams in April Fool 20-22; Spider and Fly 23; Haverly's Minstrels 27-29. —GRAND OPERA HOUSE (Miller Brothers, managers): Professor Anderson 12, 13 did not draw very well; performance did not seem to be what was expected. Captain Hearn, U. S. A., opened to a good house and is pleasing every one; performance fair. Friends 21-23. —PARK THEATRE (Dickson and Talbot, managers): A Pair of Jacks did a fair business 12-13. After Twenty Years 16-19; performance fairly good. Muggs' Landing 20-22; Dan Kelly in The Shadow Detective 21, 22, and After Seven Years. Milton Aborn Opera co. in repertoire 30-Nov. 6.

SPRINGFIELD—GRAND OPERA HOUSE (E. B. Foltz, manager): The Night Owls gave a fair performance to a fair house 12. The Limited Mail opened for two nights (30-to-a-packed house. —BLACK'S OPERA HOUSE (Samuel Waldman, manager): The German Theatre co., of Cincinnati, presented Das Stiffenfest to a good house 17.

STEUBENVILLE—CITY OPERA HOUSE (W. D. McLaughlin, manager): Wills, Collins and Wills' Two Old Cronies 17; large house. Norma Wills' singing was the feature.

FRANK MARY: Grand Rapids, Mich., Oct. 22-29, Cincinnati, O. 31-Nov. 3, Indianapolis Ind., -9

SHIP ANDY OPERA: New Orleans, La., Oct. 31-
Nov. 5, Mobile, Ala., 7, Meridian, Miss., 8, Selma,
Ala., 9, Montgomery, 10, Columbus, Ga., 11.

THEODORE THOMAS ORCHESTRA: Elgin, Ill., Nov. 2.
TENNESSEE TARBELLERS: Chambersburg, Pa., Oct. 25-26.
TAR AND TANTAR: Baltimore, Md., Oct. 22-23; Washington, D. C., 31 Nov. 5; Boston, Mass., 7-10.
THE ISLE OF CHAMPAGNE: Cincinnati, O., Oct. 22-23; St. Louis, Mo., 31-Nov. 5; Louisville, Ky., 7-9; Evansville, Ind., 10, 11, Terre Haute 12.
VALOUR OPERA: Cincinnati, O., Oct. 27-Nov. 12.
VARIETY AND BURLESQUE
BOSTON NOVELTY (Hart's): New York city Oct. 27-29.
CITY CLUB BURLESQUE: Rochester, N. Y., Oct. 24-25; Troy 31-Nov. 5; Albany 7-12.
EARLY RITES: Buffalo, N. Y., Oct. 24-25; Rochester 31-Nov. 5; Olean 7; Elmira 7; Ithaca 2; Hornellsville 12.
PAY FOSTER BURLESQUE: New York city Oct. 24-25.
FRENCH FOLLY BURLESQUE: New York city Oct. 24-Nov. 12.
FIELD AND HANSON VAUDEVILLE: Cincinnati, O., Oct. 24-25; St. Louis, Mo., 31-Nov. 5; Chicago, Ill., 24-25.
FORTY THIEVES BURLESQUE: Brooklyn, E. D., Oct. 22-23.
GUS HILL'S NEW YORK STARS: Kansas City, Mo., Oct. 24-25; Chicago, Ill., 31-Nov. 5; Toledo, O., 7-12.
GUS HILL NOVELTIES: Louisville, Ky., Oct. 24-25; Indianapolis, Ind., 31-Nov. 5; St. Louis, Mo., 7-12.
HARRY WILLIAMS' NOVELTY: Boston, Mass., Oct. 24-25.
HYDE'S SPECIALTY: Baltimore, Md., Oct. 24-25.
HOWARD AITHY COM: Pittsburg, Pa., Oct. 24-25.
LONDON GAIETY GIRLS: Washington, D. C., Oct. 24-25.
LENTON'S NOVELTY: Kendallville, Ind., Oct. 24-25; Scotts Bend 27; Niles Mich., 28; Benton Harbor 29; MAY RUSSELL BURLESQUE: Chicago, Ill., Oct. 10-12.
MAY HOWARD BURLESQUE: Paterson, N. J., Oct. 27-29.
NELLIE MAGUIRE: Sacramento, Cal., Oct. 24-25.
PARLIAMENT FOLLY BURLESQUE: St. Louis, Mo., Oct. 24-25; Chicago, Ill., Nov. 7-12.
REALLY AND WOODS: Philadelphia, Pa., Oct. 24-25.
ROSE HILL FOLLY: Worcester, Mass., Oct. 21-22; New Haven, Conn., 31-Nov. 2; Paterson, N. J., 3; Philadelphia, Pa., 7-12.
SILVER BOW SPECIALTY: Attica, Ind., Oct. 24-25; Lafayette 26; Delphi 27; Monticello 28; Logansport 29.
SAN DEVERE: Newark, N. J., Oct. 21-25.
SEITON-WAISON SPECIALTY: Albany, N. Y., Oct. 24-25; Brooklyn 31-Nov. 5; Boston, Mass., 7-12.
TONY PASTOR: Brooklyn, N. Y., Oct. 24-25; New York city 31-indefinite.
WEINER AND FIELDS SPECIALTY: New York city Oct. 24-25.
MINSTRELS.
AL. G. FIELD: Texarkana, Tex., Oct. 25; Dallas 26-28; Fort Worth 29; Denison 31; Sherman Mov., BARLOW BROTHERS: Americus, Ga., Oct. 28; Montgomery 29.
CLARENDON: Pittsfield, Mass., Oct. 25; Troy, N. Y., 26; Gales Falls 27; Burlington, Vt., 28.
CARROLL AND MATTHEWS: Mansfield, Pa., Oct. 25; Athens 26.
GORMAN BROTHERS: Memphis, Tenn., Oct. 25; Jackson 27; Nashville 28, 29.
GORTON: Carlinville, Ill., Oct. 25; Pana 3; Charleston 28; Paris 29; Mattoon 31; Shelbyville Nov. 1; Elmhurst 3, Sullivan, Ind., 3; Henderson 24; 1, Owensboro 2.
I. H. HAWLEY: Indianapolis, Ind., Oct. 25, 26.
LUCIER CONSOLIDATED: Bridgeport, Conn., Oct. 25, 26; So. Norwalk 27.
LEW DOCKSTADER: Henderson, Ky., Oct. 25; Paducah 26; Hopkinsville 27; Bowling Green 2; Louisville 11-Nov. 3; Frankfort 2; Lexington 2; Paris 4.
PRINCE AND WEST: Brooklyn, E. D., Oct. 24-25.
CIRCUSES.
ADAM FOREPAUGE: Charleston, S. C., Oct. 24; Augusta, Ga., 26; Madison 27; Atlanta 28; Rome 29; Chattanooga, Tenn., 31; Knoxville Nov. 2; B. H. 2; Roanoke, Va., 3.
BARNES AND BAILEY: Jackson, Tenn., Oct. 2; Union City 26; Paducah, Ky., 28.
McMAHON: Medicine Hat, N. W. Ter., O. 2; Calgary 26; Carmore 27; Golden, B. C., 28; Dams 29.
SELLS AND KENTFROW: Huntsville, Ala., 28; Buffalo 29.
WALTER L. MAIN: Dodge City, Kans., Oct. 2; Great Bend 26; Ness City 27; Larned 28; St. Jo 29.
MISCELLANEOUS.
BIRNSTEIN'S (D. M.) EQUINES: Kenosha, Wis., Oct. 25; Rockford, Ill., 26; Troy, Dixon 28, 29; Red Win 30; Minn., 31-Nov. 4; Mankato 2, 3.
BARTHOLOMEW'S EQUINES: Trenton, N. J., Oct. 24-26; Brooklyn, N. Y., 31-Nov. 5; Paterson, N. J., 7-12.
EDWARD MARO: Greenville, O., Oct. 25; Toronto 26; Beaver Falls, Pa., 27; Pittsburg 28; Wilkinsburg 29.
CELESTINE (Magician): Philadelphia, Pa., Oct. 1; indefinite.
PROFESSOR HECKMANN: New York city Sept. 1; indefinite.
W. C. COPE: New York city Oct. 27-29.

OPEN TIME.
This department is for the exclusive use of advertisers in the "Out-of-Town Theatres" and "Managers' Directory" columns.
ALBION, N. Y.: New Grand Opera House, Oct. 31-Nov. 5.
ATLANTIC, IOWA: Opera House, Dec. 20-31, Jan. 16-31.
ABERDEEN, MISS: Temple Opera House, Nov. 22-27, 30-31.
CAMDEN, S. C.: Camden Opera House, Nov. 1-10, 20-25; Dec. 2-11, Jan. 1-20, 22-31.
CANAL DOVER, OHIO: Big 4 Opera House, Nov. 2-12; Dec. 17-31, Jan. 4-12.
CLINTON, ILL.: New Fair Opera House, Oct. 24-25; Nov. 1-12; Dec. 1-17.
COLUMBUS, KANS.: Columbus Opera House, Nov. 7-16, 21-25; Dec. 1-12, 25-31.
DENNISON, OHIO: Kipp's Opera House, Oct. 1-12; Fayetteville, N. C.: Fayetteville Opera House Fair Dates, Nov. 17-19.
GOVERNOR, N. Y.: Union Hall, Oct. 13 to Nov. 12, 13, 14, 21-22 to 30; Dec. 1-15.
KEARNEY, NEB.: Kearney Opera House, Nov. 28-Dec. 1-12.
LE ROY, N. Y.: Hodge Opera House, Oct. 31-Nov. 5.
LUCAS, PA.: Houghton's Opera House, Holiday dates open.
MANSFIELD, OHIO: Memorial Opera House, Oct. 1-Nov. 5.
MEXICO, MO.: Grand Opera House, Oct. 10-22 (St. Racing Meeting).
MI. CARMEL, PA.: Burnside Post Opera House Nov. 2-10, 9, 27.
NIAGARA FALLS, N. Y.: Orpheus Park Theatre, Oct. 24 to Nov. 5.
OWENSBORO, KY.: New Temple Theatre, Oct. 20, Nov. 4, Dec. 29-30, 26, 27.
POITTSVILLE, PA.: Theatre Normandie, Nov. 7-12, 14; Dec. 1-16, 17-17, 27-31.
PHOENIX, ARIZ.: Devereaux Opera House, Oct. 31, Nov. 3-7, Dec. 2-13.
SHAMOKIN, PA.: G. A. R. Opera House, Oct. Nov. 1-12.
ST. JOHNS, N. B.: St. Johns Opera House, Oct. 29-31, Nov. 15-17, 20; Dec. 2-3, Jan. 4-12.
TYRONA, PA.: Academy of Music, Oct. 27-31, Nov. 1-12, 21-25, 26-30.
UMBERSVILLE, OHIO: City Opera House, Oct. 31-Nov. 5.
VICTOR, IOWA: Watson's Opera House, Jan. 1, 2 and March.

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